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WORLDS OF THOUGHT: WILLIAM BLAKE'S PROJECTION OF THE HUMAN MIND

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "Worlds of Thought: William Blake's Projection of the Human Mind" submitted by Derek Paul Stilwell in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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Date 13 September 82

Abstract of Thesis

WORLDS OF THOUGHT:
WILLIAM BLAKE'S PROJECTION OF THE HUMAN MIND

This thesis is built upon the author's conviction that Jerusalem is a map of the mind and is intended to be read as such. The word 'map' is necessarily given a special use which differs considerably from its geographic paradigm, but the use is correct. Jerusalem is the direct projection on to the surface of a page of what Blake calls "Worlds of Thought". It is a transposition of mind into words and pictures rather than a description of mental process. Yet such is the self-reflective nature of mind that a description of those Worlds and the mental processes that they involve is actually a part of their mapping.

'Mind' refers both to the individual mind of Albion, the poem's hero, and to what will be variously called 'universal mind', 'eternal mind', and 'absolute mind'. This distinction is necessary because the poet implies that the "Worlds of Thought" are not the same as individual mind, even though the individual mind can gain access to these "Worlds" that are contained in universal mind. The relationship between individual and universal mind is that between the microcosm and macrocosm of Hermitic and Neoplatonic traditions.

The thesis incorporates no attempt to schematize the map of the mind which Jerusalem yields; instead it suggests how a space might be made available in the reader's imagination to accommodate the poem's world. As a map, Jerusalem derives its lineaments and boundaries from the projection of three image sequences unfolding within each other. These sequences correspond (1) to the revelation of individual mind,

(2) to the revelation of eternal mind, (3) to the interaction of individual and eternal, of microcosmic with macrocosmic mind.

The first part of the thesis discusses how the elements of Blake's world are unveiled gradually during his earlier epics. The books of Los, Ahania and Urizen establish the three phases of what this thesis is to designate 'the threefold process' as the foundation of sequence (3) described above. A discussion of Europe reveals a fourth phase, which contributes to 'the fourfold process'. The fourfold process underlies sequences (1) and (2) above. There follow two chapters which describe how the threefold and fourfold processes contribute to Blake's epic structures. The first deals especially with The Four Zoas and its anticipation of the complex worlds of Milton and Jerusalem. It also treats more fully the properties of the fourfold process. The subsequent chapter's discussion of Milton defines the threefold process in terms of poetic creation and a spiritual pilgrimage which is to be encountered again in Jerusalem as part of the task of mapping the Worlds of Thought.

The second part of the thesis deals with Jerusalem. The introduction proposes various ways of reading the poem and of interpreting the structures which these readings yield. There follows a 'forward' or sequential reading which corresponds with the activity of individual mind in finding access to the Worlds of Thought.

Part three proposes an 'inverted' reading of Jerusalem and also proposes a place for the pictures within the poem's structure. This suggested placement makes use of a distinction between the activity of thinking and what is thought. Such a distinction, based on a contrast between mental structure and the content of mind, is first discussed in the chapter on Europe. It is crucial to the conclusion of the thesis which attempts to determine the ontological contours of Jerusalem's map of the mind.

PREFACE

In Jerusalem Blake created a map of what he called the "Worlds of Thought". These worlds are what compose the human mind. In Blake and the New Age Kathleen Raine provides an insight into what the human mind might contain.

> The idea that our conscious self is by no means our whole is nowadays familiar...Consciousness is like a small circle of light beyond which lie regions of memory, some recoverable at will, some not; and beyond our personal memories archetypal configurations and unknown energies of the psyche. Beyond everything which we can still, however remotely, call ourselves, there is what the mystics have called the 'divine ground'; the presence in, and to, the human soul, of what can only be named God.*

This is so far a satisfactory account of Blake's Worlds of Thought that Raine's distinction between individual memory and "the 'divine ground' " of a celestial mind will be used throughout.

Unfortunately the reader's experience of Jerusalem does not at all resemble Raine's account. If it did, the business of describing the poem according to the terms of a fairly recognisable map would be straightforward. The fact is that Jerusalem does not progress according to a receding sequence of static mental regions, each amenable to separate labelling. It does not so progress because the human mind does not work in this way. Even in Raine's account, supposing that we visualize the mental terrain which she describes as a series of concentric regions, one encounters immediately the problem of deciding whether the centre is the individual consciousness or "the 'divine ground'." The answer is that both are centres and for that reason alone it is obvious that the usual two or three dimensions will not accommodate this map. The difficulty is increased by the incessant dynamism of Jerusalem. The essence of Blake's Worlds of Thought is conflict. The poem's conflict goes through many stages, but the central conflict is a sort of territorial battle between the conflicting centres of individual and divine consciousness. The territory in question is what Raine calls "archetypal configurations and unknown energies of the psyche". To what extent can these borderland areas of the mind be deemed the personal territory of any individual mind? Their status is a matter of eternal conflict between the claims of God (who to the individual appears as the "Divine Vision") and the individual will which the poem personifies as Albion and his executive sons.

Even this conflict is not simple because there is no sense in which God within the Divine Vision wishes to destroy his enemy. Moreover the centre on both sides has the form of a man. The name of the individual man is Albion; that of the divine man is Jesus. But if either can be a centre, either can also be the circumference. Individual and eternal have a common circumference and that is what Blake calls "the outline of identity". This outline and the two worlds between which it is the border allow a threefold division within Jerusalem's mental world. The three regions are the three forms of Jerusalem, who is Blake's final and most complex symbol of human mental life: the Outline of Identity corresponds to Jerusalem the woman; one side of the line corresponds to Jerusalem the city, the other to Jerusalem the poem.

In the following pages, these three aspects of Jerusalem are to yield three maps. The maps are of terrains which unfold into each other.

Respectively these maps are: (1) a threefold map of the terrain in which the two other terrains converge; (2) a fourfold map of what Blake calls "Worlds of Thought"; (3) a fourfold map of the individual's progress from a world in which human will power is dominant to one in which the human imagination determines action.

Many acknowledgments are due, but I am especially grateful to Professor R. J. Merrett who read innumerable drafts of a thesis that was "continually building and continually decaying desolate" and advised and encouraged; also to Kate Gillen and those of the House who prayed.

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CONVENTIONS

(Unless otherwise noted, all textual references are to D.J.Sloss and J.P.R.Wallis eds. The Prophetic Writings of William Blake).

Capitalization: Capitalized chapter references (eg. Chapter Four) refer to Jerusalem's chapters; non-capitalized references (eg. chapter seven) refer to chapters of this thesis.

Within quotation marks, all capitalization is intended to follow the Sloss and Wallis edition. Otherwise I have tried to avoid capitalization of such words as eternity, vision etc. unless referring to a specific context within one of Blake's poems.

Abbreviations: I have occasionally abbreviated the Lambeth books to Los, Urizen and Ahania. Otherwise titles of poems are allowed their full form within the text of this thesis. Reference to quotations are abbreviated as follows:

MHH: The Marriage of Heaven and Hell
BL : The Book of Los
BU : The Book of Urizen
BA : The Book of Ahania
E : Europe
FZ : The Four Zoas
M : Milton
J : Jerusalem

Portable : The Portable Blake, edited and selected by A.Kazin.
Nonesuch : The Poetry and Prose of William Blake, ed. G.Keynes.

Introduction

There is an elusive quality that makes Blake's world subtly yet quite obviously different from any of the writings out of which his imagination drew.[1] Perhaps the best name for it is 'quaintness' because quaintness is in no other context appropriately attributable to a world. It may be attributable to particular characters or to particular regions within a world which in itself is not quaint, but not to the world itself, because only in relation to a larger context of normality can some particular person or place or mannerism or thing be called 'quaint'. But the world of any one of Blake's poems has, as a whole, the kind of isolation which cannot sink itself into a larger context because it is, itself, the larger context.

Blake's world has the kind of quaintness that an Ossianic cheiftain has who crosses the threshold of an impossible dawn bearing the lonely burden of an incomprehensible mission.[2] The mission and the chieftain remain quaint while the dawn turns into the morning of a world which is recognisably normal. Or it has the quaintness of an Old Testament king who rends his clothes and hair, while the world around him goes on as worlds do, as the most unearthly world of a fantasy writer soon settles, in the reader's imagination, into accommodatingly mundane proportions. But Blake's worlds never do settle down.

The reason that Blake's worlds fail to settle, and remain forever quaint, is because they are worlds where metaphor is impossible. It is impossible because Blake's worlds are themselves on the level of metaphor. When Los says that "Albion is a rock of blood" he is asserting what for *Jerusalem* is literal. And there is an important corollary. In Blake's world material objects such as rocks can become human; what this means will be discussed in part three. In fact there is a sense in which it is true to say that if they are not human, they ought to be. When in The Four Zoas Urizen -- who for the nonce assumes the jaded divinity of a fallen demiurge -- explores the world over which he has wielded his power, he discovers that

> A Rock, a Cloud, a Mountain
> Were not now Vocal as in Climes of happy Eternity,
> Where the lamb replies to the infant voice, & the lion to the
> man of years,
> Giving them sweet instructions; Where the Cloud, the River & the Field
> Talk with the husbandman & shepherd.

This is the condition of fall. When these things are not "Vocal" or of intrinsic significance to the individual human mind, they are not human in Blake's sense.

When they are not human they are part of a "Chaos" of unformed memories. When human they belong in a cosmos of formed archetypal memories. In Jerusalem this distinction becomes a symbolic contrast between "the Moon of Ulro" and "the Moon of Beulah". The quaintness is due to constant transformations from human to thing and vice versa.

But the only domain in which it is literally true that a human form can become a rock made out of blood is the human mind, and Blake's world is best understood as the portrayal of mind.

Since this study is to deal with Blake's vision of the human mind, of the Worlds of Thought, two modern accounts of mind are to be briefly examined in relation to Blake's Worlds of Thought.

* * *

Any endeavour to talk about the mind is subject to a perennial and insuperable problem. Since the mind is the condition of all knowledge, it cannot itself be an object of knowledge. Recent attempts to circumvent this problem have typically used the solution offered by

Gilbert Ryle in his Concept of Mind.[3] Ryle imagines a visitor to Oxford being conducted round the various buildings of the university. At length, in perplexity the visitor asks: "but where is the university itself?" Ryle uses this anecdote to argue that the visitor is under what he calls a 'cross-categorical confusion', and goes on to assert that the philosopher who, conversant with all the possible activities available to humanity, such as walking, deciding, reading, working, asks "but what is the mind itself?" is similarly confused in his enquiry. The mind, according to Ryle, actually is all these activities; it is not something over and above them.

One might applaud the ingenuity of the solution while remaining dissatisfied that Ryle is actually still referring to what one understood by 'mind' when the enquiry was originally made. Although it is true that the traditional mind-body dichotomy has been neatly sidestepped, it is also true that there remains unfulfilled an entity or a category -- "the mind" -- to which one at least supposed that one was referring. The visitor to Oxford might reply: "well, but what if the university were transferred to a new set of buildings. Why would you no longer refer to the old buildings as 'Oxford University' unless something over and above them existed by virtue of which they were originally entitled to be considered parts of the university itself?"

Ryle's solution is inadequate for anyone who believes that metaphysical enquiries arise from something more human than a linguistic error. Susan Langer in Mind: An Essay on Human Feeling suggests an alternative solution to the problem of how one might describe the mind despite its inevitable recoil from any attempt to do so. She formulates a purely materialistic theory of mind according to which human and pre-human feeling -- the verb rather than the noun -- is fundamental. In its simplest form, mind is nothing more or less than the plant's sensitive adaptation to its environment. In human life the feeling process is vastly more intricate; but still, according to Langer, what we call 'mind' is a complex of human feelings, the system of which has acquired a status which transcends any individual act of feeling.

Enquiring into the possibility of establishing a true science of mind (having first dismissed the claims of modern empirical psychology) Langer argues that just as the origins of scientific chemistry lay in the practical crafts of cooking and medicine, so the origins of a science of mind must lie in artistic probings of human feeling. She understands the fundamental unit of any artistic, musical, poetic or linguistic form to be the image, and she asserts of the relationship between the image and the feeling imaged that

> An image may be -- and usually is -- built up on entirely other principles than the phenomenal character of its object, and its own construction may be utterly different, while the created semblance confronts us like the phenomenon itself -- sometimes in an extreme projection that we do not even note; for instance, the projection of a visible object as a thin gray contour line on a flat surface.

In other words the projected and conventional image of a feeling somehow represents, yet is by no means coincident with, the antecedent feeling. So far Blake might heartily endorse her position.

But now comes the crucial difference. Langer goes on to substitute a dichotomy of feeling and image for that of body and mind. The advantage of this substitution for her purposes is that an image and a feeling, as she defines them, are of the same stuff and therefore do not require the assumption of a metaphysical hierarchy.

But supposing one were to enquire into the cogency of this system of representations and wonder how it accomplished the task of imaging feelings to the feeling complex which, according to Langer, the mind is. Langer would refer the answer back to the act of feeling by declaring that a complex of feelings on one level can legitimately represent another level.[4]

Now one might suggest an alternative answer even within Langer's general framework. If mind is an entity in its own right which is somehow anterior to human feeling, then the task of representation would be achieved by virtue of an imagerial correspondence. Such metaphysical entities as furnish the mind are, according to this alternative, able to be mapped using representative images to reflect the human feelings which underlie knowledge. In other words, images form an intermediate world referring simultaneously to the elusive entity mind on the one hand and to mere sentience on the other.

Such a solution is hierarchical since it confers upon the image a perfect independence of feeling; it makes feeling,and therefore organic evolution,subject to a teleology which transcends it. Images turn into archetypes and the mind is no longer merely local and individual.

Langer and Ryle both sought to avoid a hierarchical solution because of their genuine dread of the imprecision with which so absolute a concept as 'the mind itself' can hamper an empirical scientist. Because the mind, understood as that which makes knowledge possible and which is therefore anterior to knowledge, is so vast and alien to a world of empirical relations, they preferred to reject it completely.

Theirs are the perennial responses to a perennial problem; pursuit of the study of mind tends to trail off into empirical psychology on the one hand and into physiology and neurology on the other. Ryle and Langer are the respective modern representatives; Blake knew them as

Bacon, Newton and Locke, and as Voltaire and Rousseau respectively. He labelled all these philosophers 'deists' and under this label subsumed all who deny the existence of an ontic hierarchy and reduce the human mind to a "Spectre", a heterogeneous complex of feelings.[5]

> But the Spectre like a hoar frost & a mildew rose over Albion,
> Saying: "I am God, O Sons of Man! I am your Rational Power!
> Am I not Bacon & Newton & Locke, who teach Humility to Man,
> Who teach doubt & Experiment, & my two wings Voltaire, Rousseau?
> J54:15-18

Blake's epics are progressively intensifying probes behind the spectre which substitutes itself for the human mind. They are constructed not only to keep in focus the essence of mind and to reveal its absolute location, but also to give an account of this intense pursuit which is moral as well as intellectual. This thesis is principally a tracing of the intellectual (rather than ethical or political) terrain which Blake covers in his epics, especially in Jerusalem.[6] But it attempts also to deal with Blake's articulation of the visionary essence of mind which avoids articulation.

* * *

In the days of Swinburne and a prevalent scepticism about Blake's claims to visions of supernatural things, G. K. Chesterton paid him the unusual compliment of declaring that Blake had been the recipient of visions, but that those visions came from hell, not heaven. Chesterton's was not quite a lone voice. In his introduction to an edition of Blake's poems, W. B. Yeats answered a comment by Blake's first biographer, Alexander Gilchrist. In the interest of defending Blake from the reputation of insanity which clung to him at the time that he was writing, Gilchrist pointed out that Blake once said "here", and touched his forehead, when asked about the source of his visions. Yeats's retort is characteristic:

> Such defenses when they stand alone are little better than attacks. If Blake was a cool-headed spinner of literary extravagances, he is an even less attractive personality than he appears as an ecstatic, a visionary, or a madman.[7]

Not many critics would accuse Blake of being "a cool-headed spinner of literary extravagances"; the temptation has rather been to uphold him as a doctrinaire: a Marxist, new theologian, Jungian or aesthetician. But Yeats illuminates a critical either-or dilemma over which Blake's readers have always disagreed. The reader who supposes that Blake's writings are the allegorical or mythic vehicles of some moral or spiritual truth (or falsehood, for that matter), is committed to a more or less sophisticated version of the belief that his visions are not literal. The reader who, on the other hand, believes that the visions are factual or literal, who believes that Blake held such communion with the inhabitants of another world, that his letter to Thomas Butts is to be understood literally --

> I too well remember the threats I heard! -- "If you who are organis'd by Divine Providence for spiritual communion, refuse ...Everyone in eternity will leave you, aghast at the man who was crown'd with glory & honour by his brethren, and betrayed their cause to their enemies."[8]

-- is bound to consider Blake's writings to be the descriptions of what he has seen and heard of some world other than our own.

This is not really a dogmatic distinction. It is not necessary to claim that every reader of Blake must infallibly pledge his allegiance to one alternative or another. Most critics make statements appropriate to both possibilities. But such an either-or decision does have to be confronted and there is no middle position, and a reader can only embrace both alternatives by jumping from one belief to the other. On the one hand, the evident inner coherence of Blake's work makes it intolerable to suppose that Blake could be a charlatan in his visionary pretensions, a "spinner of literary extravagances". On the other hand, when one tries to imagine what kind of world and what kind of experiences Blake's poems and pictures portray, the very conditions and limitations of poetic language and pictorial form drive the reader into unsatisfactory discursive explanations. These explanations are doctrinaire because they interpret Blake's quite neutral descriptions.[9]

Critical interpretations of these neutral descriptions are, when doctrinaire, unsatisfactory because Blake's words and pictures defy interpretation. The danger is to treat Blake's works as though they provided allegorical guidance to the events which compose everyday experience rather than imagerial representations of what transcends experience. Although most critics do make use of both alternatives,[10] their readings tend overall to one side or the other. A critic who supposes Blake to be in contact with a world closed to most men's observation begins with premises far removed from a critic who, like Jacob Bronowski, believes that Blake's writings were accounts of his everyday experiences, more or less deliberately garbled.[11]

Both kinds of reading can be persuasive because both have their value in relation to Blake's purposes. Yet it is unreasonable to suppose that Blake's neutral description of what he perceives, whether in this world or any other, can have a dogmatic value or force, no matter how subtle or complex. The merely factual description of a landscape, or a fence, or even a dream, will contain no moral exhortation, unless it introduces some preference and therefore a comparison. Now Blake called the comparative faculty 'the ratio' between imaginary expanses, and accounted it as of no intrinsic weight or value, just as lines of latitude and longitude, though they allow us to imagine the world to be segmented, and to compare hemisphere with hemisphere and one segment with another, do not exist. It is the land masses that matter, but they do not teach geography. If it is the neutral reality of imaginary places that really matters in Blake's canon, then they do not teach morality, or politics, or even, except by accident, a Plotinian theory of aesthetics.

If Blake's poems describe regions of the imagination, visionary regions which he calls "Worlds of Thought" in Jerusalem, then it is these worlds, these things alone, which matter. And those portions of the poems which give rise to the various didactic theories are to be understood as contributory parts towards Blake's task of portraying visionary things.

Emily Hamblen, Milton O. Perceval, Hazard Adams and others have convincingly argued that the symbolic system which pervades Blake's final epics was present in Blake's mind even in the earliest lyrics. The following pages adopt this conclusion and endeavour to shew that the earlier prophecies are also instrumental in forming a language system of symbols and processes which could allow Jerusalem's vision to be articulated. They will also endeavour to shew that the effort of articulating these early works allowed Blake to enrich and enlarge his vision. The turning point came when Blake altered the title of his first major epic from Vala to The Four Zoas. Subsequent works were to probe more deeply into the visionary "Worlds of Thought" than the early prophecies anticipated, but the visions of Milton and Jerusalem only became available because of what these early works made possible.

It is difficult to talk about Blake's visions and about the Worlds of Thought because they are hard to locate. The problem intensifies when we come to Jerusalem and encounter interminable references to places, names of cities and countries and counties which do not help to locate, but rather bewilder the reader with their passing allusions to recognisable places. They bewilder because although these names do actually refer to the London and the Cambridge and the Sussex and the Japan that we recognise, a sense of unfamiliarity accompanies their mention. The strangeness is deliberate. Blake is suggesting that we do not, after all, know where London and Cambridge and Sussex and Japan really are. We live in a world where we know all things in relation to each other, but we know nothing absolutely. What Blake's epics achieve is the restoration of a vision of our absolute location which was once available to human thought.

To say 'once' available is to introduce a notion of temporal sequence as Blake uses it. Within Blake's vision time has an absolute place, itself not susceptible to duration, and is divisible into "times" which also do not change or pass into other times. So a knowledge that was once available need never have occurred within the subjective time sequence of human history, but yet may exist within a portion of time which is ontologically adjacent to human time. To restore such a knowledge would mean to make the reader aware of what always existed.

In *Jerusalem* Blake undertakes to do this; his task is

> To open the Eternal Worlds, to open the immortal Eyes
> Of Man inwards into the Worlds of Thought, into Eternity
> Ever expanding in the Bosom of God,the Human Imagination.
> J5:18-20

Throughout this study, the identity of what Blake calls 'Eternity' with absolute location will be taken for granted. Blake's statement of purpose implies that the "immortal Eyes of Man" are presently either closed or open outwards rather than inwards. In either event, man in his natural state[12] is living somewhere that is *outside* eternity. The kind of place that the natural man inhabits is the universe that coincides with the world views of the eighteenth century philosophers whom Blake condemned. According to Blake's vision, there is no floor to the world that Newton and Locke depicted. Just as the empiricists' notion of mind, in denying hierarchy, disunifies the human thinker, so also their vision of a stellar system which moves within a three dimensional cartesian space is not absolutely grounded. The "starry Wheels" compose the outside of what is absolute; they belong in "the deeps of Entuthon Benython, A dark and unknown night, indefinite, unmeasurable, without end".[13] Blake proposed to construct a linguistic bridge over that unknowable darkness which is to lead the reader "inwards into the Worlds of Thought".

A system of whirling constellations within which the earth somewhere revolves is a vision of relationship without a centre; it does not permit the existence of a somewhere. This explains an obscurely vituperative set of notes with which Blake annotated Dr. Watson's "New Translation of the Lord's Prayer".

> Lawful Bread, bought with Lawful Money, & a Lawful Heaven, seen thro' a Lawful Telescope, by means of Lawful Window Light! The Holy Ghost , & whatever cannot be taxed, is unlawful & Witchcraft.[14]

Blake is attacking the precarious complacency of one who can accept the empiricists' account of a floorless universe yet still contrive to accept it as a God-given home. The point is that in absolute terms there is no legality, and God is only in that heaven which Blake conceives Watson to suppose God to inhabit[15] because He allows Himself to be there, because heaven's absoluteness as a container is conferred by the will of what Blake calls "the Human Form Divine". It is a human will because we, at our most human and therefore least mortal, can most respond to, and reproduce, its divine quality of determinateness. By contrast with Watson to say as the Authorized Version translates: "Give us this day our daily bread" is to acknowledge that in absolute terms there is no lawful tax, that the distribution of fields and wheat and weather is altogether relative, subject to no external necessity. "Our daily bread" is a gift subject only to the giver's necessity.

Blake's major epic, Jerusalem, provides a visionary account of where in the cosmos our everyday, empirical world resides in relation to this absolute location of the Human Form Divine. In this study Jerusalem is to be presented as a map, not only of the Worlds of Thought which it claims to reveal, but also of the terrain of that spiritual journey from an outside, relative world, which the reader is to cross in order to gain access to the eternal or absolute Worlds of Thought. Eventually it will be found that there is no clear distinction between the journey and its goal, and for that reason the notion of 'mapping', and of what it might mean for a poem to be a map, must first be more clearly established in light of Blake's claim that he has access to other-worldly visions.

A map always exists on account of something beyond itself. The substitution can be of two kinds. Either it is designed to direct its user towards a certain goal, and in that case it abstracts from a plethora of possible features composing its subject terrain and it illuminates only those which provide direction. Or it is designed to allow an objective and unselective scan, and is the direct transposition of a particular area on to any material capable of representing it. This second kind of map is neutral since no feature is given preference. In Jerusalem the representing material is the words and pictures of the poem, which directly represent the visionary Worlds of Thought.

But by the very nature of the subject matter, this is not simply a neutral map. The terrain which undergoes surveillance is of the same substance as the surveying scan. Both are mental. In the act of creating his poem, the poet's mind is gazing upon itself. The very possibility of giving a neutral account is undercut: what the mind sees about itself depends upon what has been designedly selected to accomplish the beholding and the transposition into poetic and visual images.

Blake's earliest prophetic works are the more or less fragmentary record of his attempts to create a poetic vehicle for the forming of Jerusalem, and therefore are representations of the scanning or surveying aspect of the poet's mind. These attempts were consolidated in Vala, which was Blake's first major epic, and it was probably during the creation of this poem that Blake realised that what he had achieved was not a complete statement of mental possibility, but a tool for the scanning of further and deeper mental worlds, upon which the world of Vala rested. As an instrument of further investigation, Vala was simultaneously an inlet into the greater world and itself part of it. Blake marked his recognition by renaming the poem The Four Zoas and extending the poem's scope. At this time he added what was to become the far more complex materials of the eighth and ninth Nights which anticipate the worlds of Blake's two final epics.[16] Milton records the mental journey involved in exploring the extent of the larger world, while Jerusalem attempts a complete representation.

But because such a representation cannot avoid being partially an account of the history of the circumstances which made it possible, Blake prefixed the final Chapter of Jerusalem, just where the poem is on the verge of entry into the absolute grounds of its own being, with the following quatrain.

I give you the end of a golden string:
    Only wind it into a ball,
It will lead you in at Heaven's gate
    Built in Jerusalem's wall.

This is a warning and reminder to the reader that he also is to undergo a preliminary process of mental preparation if he is to follow the poet into the Worlds of Thought. Blake is stressing what Kierkegaard would call the 'authenticity' of the experience of entering a visionary world.[17] It is not enough to follow the intellectual contours of a system of thought. The quality of the reading matters crucially; the reader is to wind the golden thread of Jerusalem's narrative into a ball; and this implies that the shape of the observing mind is as important as the journey undergone. Just as in The Pilgrim's Progress a scroll was demanded as the price of entry into heaven in order to verify the pilgrim's authenticity, so Jerusalem's quatrain makes the winding process and its result a condition of entry.

Since the reader is (or by Blake's criteria ought to be) in search of what forever eludes articulation, the only possible recourse is to build an image which traces the attempt to articulate whatever glimpse of mind can be snatched at the point where it recedes from knowledge. This image Blake calls 'Golgonooza'. The task of building Golgonooza belongs to Los who establishes the authenticity of the individual pilgrim mind in Blake's world. Golgonooza is the golden ball wound from the skeins of human experience; the place of Los in Blake's world is established in The Book of Los.[18]

CHAPTER ONE

The Book of Los: Establishing the poet's authenticity

The immediate problem which confronts a reader of the Lambeth books[1] is how to determine the ontological status of the thinking, perceiving and speaking personae. Clearly they are not recognizably human beings, nor are the worlds they inhabit our earth. There are two kinds of possibility: either they personify psychological traits within every human being, or in some sense they are autonomous forms, gods in their own right.

To the extent that these two kinds of possibility are contradictory, they include all possible non-physical existence. Autonomous existence and all existence which is not autonomous are mutually exclusive categories. Personifications are deliberate fictions with as much claim to independent volition as the photographic image of a real person; they pertain to existence which is not autonomous. But gods are real, or at least have a claim to be considered real; so Los and Urizen and the other forms which emerge in these books cannot simultaneously belong to both categories. At least, they cannot so belong insofar as these categories are contradictories.

But it is all part of the 'quaintness' of Blake's universe that god and personification can coexist as contrary appearances of a form of non-physical existence more absolutely grounded than either. This form of 'non-physical existence' will henceforth be called a 'process' which occurs as a 'threefold process' and two different kinds of 'fourfold process'. I shall be using these labels to talk about that otherwise elusive quaintness : the propensity of Blake's people to turn into things and of Blake's things to turn into people.

This process, which is more fundamental than either its origin or its manifestation, than god or personification, is the human form. To Blake, the human form is a mental reality which understands itself by its interaction with a corporeal world outside itself.

Whether the symbolic forms in the Lambeth books appear as personification or god depends upon how the underlying more absolute process is perceived. The Book of Los displays these extremes in their most extreme form in a preface which resembles nothing that Blake subsequently wrote. As though Blake wished, at the very outset of this series of works which was to lead into Jerusalem, to display the personifications of allegory and doctrine alongside the gods of pure mythology in order subsequently to collapse both into his visionary forms, the preface to Los approaches true personification. Yet even here the personifications assume a disquieting autonomy such as no traditional allegory could allow. They are assembled in the song of

> Eno, aged Mother
> Who the chariot of Leutha guides
> Since the day of thunders in old time. BL 1:1-3

At an extreme remove from personification, Eno is almost purely a goddess; no other figure in Blake's canon is so undividedly the guardian of just one function. Like the personifications which her song arrays, she is changeless, or at least has been unchanged since an event, which the poem never directly specifies, which occurred "in old time".

The importance of this distinction between personification and god, even though Blake never makes it himself, cannot be overestimated. It is a barely disguised form of the distinction mentioned in the introduction to this thesis between thing and person, which in Jerusalem is to be symbolized as a distinction between "the Moon of Ulro" and "the Moon of Beulah". Just as it is the desired destiny of every rock, cloud and mountain to become vocal or human, so also every personification aspires to godship. Even the named cities and countries constantly detach themselves from inanimate existence to become the divinities of their own locale. In the same spirit, Vala, who appears in later epics, ill submits to the status of personification; she defies any attempt to ascribe a fixed psychological meaning.[2] But even godship is not final; Blake's vision of transformation is threefold. Just as the moons of Ulro and of Beulah both depend upon the sun's energy, so personification and god point back to the human form.

The goddess Eno's unchanging task, to guide "the chariot of Leutha", resembles her song. Her task is to array or organize a sequence of states; her song arrays a set of personifications. Leutha appears in Europe, which is another of the Lambeth books, as a sort of irridiscent naiad, the queen of colour or the living principle of the visible light spectrum. As the guide of Leutha's chariot, Eno appears as the artist's muse. She inspires the artist to render in coloured forms those visions which her song calls forth as she sits "beneath the eternal Oak".[3] The phrase 'eternal Oak' involves a juxtaposition of eternity against the temporal form of an oak, and suggests that Eno is located within that portion of eternity where the range of possible times exists. Her song implies as much.

> O Times remote!
> When Love & Joy were adoration,
> And none impure were deem'd,
> Not Eyeless Covet
> Nor Thin-lip'd Envy
> Nor Bristled Wrath
> Nor Curled Wantonness.   BL 1:7-13

According to Eno's perspective, the forms of Covet, Envy, Wrath and Wantonness, the inhabitants of "Times remote", did not within those remote habitations possess the qualities of being eyeless, thin-lipped, bristled and curled which in times other than "Times remote" they presumably do possess. In other words, there exists a state in which such sins as envy, wrath and so forth do not exhibit the features which make them sinful or "impure".

Eno supplies the reason that "Love & Joy were adoration". She implies that in the "Times remote" those human goals of love and joy, to which all passions are directed, could be attained by that sort of self-surrender which the adoration of something other than oneself made possible. Therefore some other self's desire to possess would be a joy to gratify.

> But Covet was poured full,
> Envy fed with fat of lambs,
> Wrath with lion's gore,
> Wantonness lulled to sleep
> With the virgin's lute
> Or sated with her love:
>
> Till Covet broke his locks & bars,
> And slept with open doors;
> Envy sung at the rich man's feast;
> Wrath was follow'd up and down
> By a little ewe lamb;
> And wantonness on his own true love
> Begot a giant race. BL 1:14-26

The word 'till' which initiates the preface's last stanza implies that even within the "Times remote" these passions underwent a change. So drastic, indeed, was the change, that their whole character was altered. An Envy that "sung at the rich man's feast" is no longer envious, and therefore cannot be serviceable in, for instance, a pageant of the seven deadly sins. It has lost its personification status and has acquired the autonomy of a god.

Such a god is pure or without sin because he or she is the moving principle of a morally neutral desire whose satisfaction means fulfilment for the god. So when "Covet was poured full" the god of desire was appeased. The fulfilment of that desire was enacted over a range of times within "Times remote". Any particular time in that range would represent a static and neutral manifestation of envy or covetousness or wrath.

Thus Eno is looking out upon a number of processes, the principle or source of every one of which is the godlike form of a desire. This is desire in its absolute state. It is a desire for eternal realities: for things that are "Vocal" and "Human". To perceive such a divinity as Envy at any one static place within the process is to reduce the god to an allegorical form, a personification.

Now although it is not evident here, in The Four Zoas it does become evident, that Eno is the poet's muse. So as a muse stationed "beneath the eternal Oak" Eno in The Book of Los has the task of transmitting to her mortal amanuensis knowledge of these pure gods and goddesses of desire. In order to awaken in the fallen human form a yearning to return to where absolute location might be found, she strives to transmit the human passions in their primeval glory and purity, free from the predication of 'sin', across that temporal gap caused by "the day of thunders". Visions of such eternal processes as gods of Envy and Covet undergo in gratifying their desires within the "Times remote" must be transposed into the colours of human poetry and art. But between those remote times and the poet's own time is interposed what can be conveniently called a 'fall into relativity'. These "Times remote" are archetypal places, eternally existent in the mind. The poet's task, which Los's preface allegorically depicts, is to redeem the times which have somehow fallen. His task is to impregnate the particular details within human memory and give back to them the absolute validity which, fallen, they have lost.

To understand what this loss entails, and the world of the Lambeth books depicting the fallen state which results from it, it will help to understand those two extreme forms, of personification and deity, to correspond to contrary modes of portraying the human condition. In philosophic tradition, these contraries have appeared as platonism and aristotelianism, rationalism and empiricism, transcendentalism and materialism, idealism and positivism. All are endeavours to stabilize and simplify the bewildering problems posed by a world from which the memory of some absolute centre has been lost.

Blake endeavoured to reveal the moving principles underlying and linking the contraries of godlike source and personified manifestation, and the remainder of The Book of Los depicts the poet's own place in this endeavour.

> Raging furious, the flames of desire
> Ran thro' heaven & earth, living flames,
> Intelligent, organiz'd, arm'd
> With destruction & plagues. In the midst
> The eternal Prophet, bound in a chain,
> Compell'd to watch Urizen's shadow
> Rag'd with curses & sparkles of fury.   BL 1:27-33

This predicament of one whom the poet calls "The Eternal Prophet", who is chained and "compelled to watch Urizen's shadow", suggests a great and tragically incongruous displacement. Since the prophet's appropriate field of vision is eternity, the reduction of his horizons to the shadow of some alien god or force is an image of diminution, of exclusion from an absolute and relegation to a relative knowledge. Later in the poem we are to find that this exclusion is self-imposed and that the chains are his own fires.

The situations of Los and Eno have at least one thing in common: they function over and above processes more fundamental than themselves. Even though Eno has power to shake "the stedfast Earth" she is the navigator, not the creator, of "the chariot of Leutha"; and her speech "broke forth" as though it enjoyed an independent existence. The autonomy of Eno's words anticipates the opening of The Four Zoas:

> The Song of the Aged Mother, which shook the heavens with wrath
> Hearing the march of long resounding, strong, heroic Verse,
> Marshall'd in order for the day of Intellectual Battle.
> FZ 1:1-3

The circularity of this image implies that Eno (elsewhere identified as the Aged Mother, both in Los and in The Four Zoas) utters the song that marches through the universe only after being inspired to its utterance by hearing it. The song antedates the singer. Similarly Los is depicted amidst intelligently organized flames which are to some extent under his control, yet which are also described as "the eternal fierce-raging Rivers of wide flame". The eternal quality of these flames, as well as their intelligent organization, suggests that they ontologically precede Los, even though Los himself, who "rag'd with curses & sparkles of fury", actually generated them.

Los amidst flames and Eno guiding the "Chariot of Leutha" are both more or less human forms caught up in metaphysical processes which transcend their humanity. To the extent that they are the causes of their respective processes they are more than human, they are gods. To the extent that they are products they are personifications, creatures less than human.[4] The relationship between person and metaphysical process (which Blake usually calls 'emanation') is at the heart of Blake's vision. The process itself is eternal and therefore absolute, but what is always problematic is whereabouts the 'thinking centre' or centre of consciousness for the poem (in Los this centre is Los himself) resides in relation to the process. In the course of this study we are to see this process as one which in its fullest extension involves four persons; it is a fourfold process and it first comes to a full expression in The Four Zoas. In Blake's epics all of conscious existence and perhaps even the foundations of the cosmos rest upon this eternal or absolute process, which is essentially impersonal. It is turned inwards upon itself, away from human knowledge. Each of the four Lambeth books with which we are to be dealing discovers, distinguishes and verbally establishes one of the four facets of this process, while The Four Zoas consolidates and houses the working of all four.

How does the poet gain access to a process which is essentially impersonal and turned away from human knowing? How does the poet successfully enquire into that mental world whose existence underlies the possibility of enquiry and knowledge? Of all Blake's personae, Los is, in certain of his appearances, most nearly the poet's representative within the world of his vision. Accordingly it is The Book of Los which especially reveals those mental exertions with which the poet establishes his authenticity as one who has the right to talk about worlds unknown to "the Natural Man". What is involved is the transposition of an absolute location into relational terms: terms which the human understanding can assimilate. This transposition is based on a threefold process. If the fourfold is essentially impersonal, the threefold process is personal because it joins visionary "Worlds of Thought" to human understanding. Glimpsed first in The Book of Los, it achieves its full statement in Milton where an ontological place is first provided for human memory.

To understand the threefold process, let us reconsider the distinction between god and personification. Respectively source and manifestation of a part of the fourfold process underlying their existence, they define the beginning and the end of the threefold process. Los as the generator of fires and as their sufferer, surrounded by flames, variously occupies either position in the threefold process; and since he is also the human form through which the process flows, he can also occupy a central, third position. He is the interpreter of mental process into human consciousness, just as Eno is the interpreter of the song which antedates her existence, yet which she herself generates.

The second phase of this process is not easily definable. It is as though something is still needed to enable this process to stand out in full threefold glory. Blake called this second (manifestation) phase the Emanation, while he called the generation phase the Zoa and the interpretive third phase the Spectre. The emanation almost always is feminine[5] while the zoa and spectre are masculine. In Los we never see the emanation of Los, though in the form of Urizen the spectre can occasionally be glimpsed. The emanation eludes observation because the poet's focus is confined to the individual mind. Because The Book of Los focuses the poet's own attempts to discern his absolute location, it excludes the emanation deliberately. The content of thought is irrelevant to the poet here. Only the thinking matters.

But the emanation cannot be wholly left out. She appears in the form of Eno. In Blake's canon Eno lives only in the introductory verses to Los and in a couple of glimpses in The Four Zoas. She closely resembles two female forms which appear in The Four Zoas and apparently replace her. One is Enion who is the mother of Los, the other is Enitharmon[6] whose role as the true emanation of Los varies from sister to wife to daughter. Anticipating both roles, Eno is both a muse inspiring the poet/prophet Los, and the vision which his song contains. Los is the central term in the threefold process whose source and manifestation is Eno; alternatively Eno like a midwife is the interpretive (spectral) central term of the threefold process whose generative origin and manifestation is Los. Male and female, here as in all subsequent epics, mutually unfold. Thus Eno sits "beneath the eternal Oak" at the threshold between absolute centre and all that is relative, and looks back upon the origin.

What Eno looks back upon is the origin of human motivation; it is as though she beholds the very roots of passion where passions, before their natural attachment to their appropriate objects, exist in a neutral, intellectual state. When the great transition occurs, when "Covet broke his locks & bars" and when "Envy sung at the rich man's feast" these neutral passions enjoy their appropriate fruitions. An opening out has occurred which Blake elsewhere refers to as "the opening of a Centre" and sometimes likens to the flowering of a bud. Each such unimpeded opening out of a central origin is like the systole and diastole of a pulse : the pulsar timing separates one experience from another, therefore one passion from another, and brings about the necessary existence of time within eternity. Although the opening out process entails the translation of eternity into time, it involves no fall.

But when those unfallen "times remote" cross the mental universe to enter a human consciousness from which knowledge of absolute location has been lost, then 'time' acquires a diminished, relational significance, and the flames of passion come "arm'd with destruction & plagues". The impersonal fourfold has become subject to the interpretative threefold.[7] Consciousness becomes personified as Los, who is alienated from his own absolute origin. A god has fallen; to distinguish the god from the personification, Blake was in later works to name the former Urthona. Within fallen consciousness Los is a manifest personification, the result of a process. Thus in these early works especially, Los is often a passive and surprised receiver of whatever might confront him. There is even a moment in The Four Zoas when Los resembles nothing so much as a decadent aesthete, a bored taster of experience.[8] Yet even in the form of Los, the causing, generative faculties of a god are more often apparent; Los's constant desire to escape from "Urizen's shadow" images the poet's own unremitting effort to prevent his articulated vision from lapsing into allegory, because allegory is always mundane and fallen and cannot of itself go beyond the empirical world. Blake's goal was what he called "Sublime Allegory" which is peopled by gods and not personifications.[9] Blake's gods never, in themselves, undergo a fall, not even Urizen or Vala, who are often misconstrued to be diabolic forces.[10] Only the limitations of the poet scanning eternity turns Urthona into Los. But that is an error of perception. In himself Urthona remains inviolate, an infinite source of that eternal energy which, in the fallen world of Los, is seen as finite and assumes the form of fiery spheres.

Each sphere is a finite and contracted image of the fourfold process. Its adamantine quality suggests the sort of ontological barrier which prevents a philosopher from ever acquiring direct knowledge of the mind.

> But no light from the fires: all was
> Darkness around Los: heat was not; for bound up
> Into fiery spheres from his fury,
> The gigantic flames trembled and hid.
>
> Coldness, darkness, obstruction, a Solid
> Without fluctuation, hard as adamant,
> Black as marble of Egypt, impenetrable,
> Bound in the fierce raging Immortal;
> And the separated fires, froze in
> A vast solid without fluctuation,
> Bound in his expanding clear senses. BL 1:49-59

Los personifies individual consciousness. Later in this Book he breaks out of his world of what to him appears as adamantine obstructions and finds himself in endless fall. As a personification he is the individual mind searching for absolute location. The question arises why Los should ever break out of his absolute position.

> The immortal stood frozen amidst
> The vast rock of eternity times
> And times, a night of vast durance,
> Impatient, stifled, stiffen'd , harden'd
> Till impatience no longer could bear
> The hard bondage; rent, rent the vast solid
> With a crash from immense to immense. BL 11:1-7

The answer is that only on one side of it is the "vast rock of eternity" absolutely located. This rock, which will recur in many of Blake's works, is the doorway between absolute and relative worlds. The poet's attempt to predicate eternity acts like a rigid frame inserted between himself and the form of Urthona. Though Urthona the eternal is unaffected, he appears to the poet as Los trapped within the rigid frame of an eternal rock. So trapped by the poet's predication, Los is already fallen. His subsequent breakthrough and fall allegorize the poet's own attempts to discern what lies beyond his own predication.

Set free from "hard bondage" amid the "rock of eternity", Los begins a ruinous fall through a "horrible vacuum". The fall is without limit ; "Truth has bounds, Error none". Error lies in the poet's predicative attempts to find a way of articulating what the "Worlds of Thought" are. He is attempting to "nail down the maiden"[11] by sheer will power. The fall only ends when "wrath subsided, And contemplative thoughts first arose". When Los ceases to struggle for what the individual will cannot achieve, there is a turning point. Los begins to acquire an organic body which grows around him, beginning with nervous fibres linking the purely mental to the physical. It is still bondage, but now the bondage is to "the vegetable powers".[12]

Los's tardy acquisition of a body asserts the anteriority of mind in Blake's universe. In "Times remote" a different distribution of body and mind meant that the body was the fluid vehicle of a human mind which originally participated in universal mind. But when the individual mind separated from the universal and absolute, the body became dominant, dictating to the mind. It forms around Los to limit his fall. The body is a providential limit against the mind's propensity to fall into a limitless abstract regression. It is the poet's guarantee of a source of imagery to clothe his visions. Yet his initial judgment is that the body is "a Human illusion, In darkness and deep clouds involv'd".

Only much later in Blake's canon is there established an authentic location for the body within the Worlds of Thought. First a strong understanding of what 'providence' and predestination entail had to be worked out in Europe and Milton.

In Jerusalem the human body is finally revealed as an inherent part of the providential yet autonomous existence of the human imagination. In The Book of Los it appears only as a necessary evil resulting from the separation of individual from eternal mind. To understand how that separation came about, let us reconsider the passages quoted above. Of what substance are those "fiery spheres", what is their relationship to "the rock of eternity" and why should this rock be "hard bondage" for Los?

The energy of the fourfold impersonal process in The Book of Los emerges in flames passing through Los. He appears first as an origin of the flames, though the flames' ultimate source is beyond Los. Now consider what it might mean to be an origin of fire. To the extent that the origin is distinct from the manifest fire, it would presumably have altogether different properties. It would be impregnable and therefore adamantine, because there can be no egress from the point source of a flame to its edge or periphery. Now imagine the flame as though it were turned inside out, as though its inside world was directly experienced by an observer who considered himself to be on the outside. By such an inversion of perspective, the world inside the origin acquires the convexity of a perfect globe. The flames flee from Los and conglobulate because he is at their origin, the flames' inside, which for him is the outside reality, and cannot reach their periphery.

The adamantine globes are seen as "the vast rock of eternity" because the flames are eternal; theirs is the energy of absolute mind. The rock is a fixed and eternal form of the providential limit whose temporal form is the mobile and organic human body. Los is already an isolated figure within that absolute because the fall has occurred. By asserting the autonomy of the individual mind, Los has come to reduce the absolute to abstract thought. The next chapter will be an enquiry into this reduction and into the value of that providential compulsion according to which Los is condemned "to watch Urizen's shadow".

The Book of Los derives the future possibility of entering universal Worlds of Thought from the existential situation of the poet. Out of its initiating extremes -- the goddess Eno on the one hand, and her array of personifications on the other -- The Book of Los establishes the limiting metaphysical extremes of Blake's cosmos and secures the poet's authenticity. Blake injected himself or projected himself into his own poem in order to establish a point of observation inside it as well as outside.

Within the poem he acquired the form of Los. As yet outside the poem's world remained two other forms of the poet: the god Urthona forming the poem from the outside, and Enitharmon who would personify the poem itself. Urthona, Los, Enitharmon and the poet are the persons of the fourfold process constituting the individual poet's mind. This mental process is transposed and articulated as a poem; the poet himself is eliminated and Urthona, Los and Enitharmon remain to compose the threefold process. The fourfold does continue to exist within the poet's world, though in Los it is not yet fully revealed. In later works the fourfold lingers as the intimation of a universal mental process transcending the individual poet. Within this universal fourfold the persons are Urthona, Luvah, Urizen and Tharmas.

CHAPTER TWO

The Book of Urizen: Neoplatonism and an aberration within the fourfold.

Like *The Book of Los*, the books of *Urizen* and *Ahania* are essentially threefold in their portrayal of mind. Though the fourfold 'impersonal' process is present, the fourth member remains only a shadowy possibility in these early books, which are characterized by the predominant neoplatonism of their conception. Plotinus, the originator of neoplatonic thought, posited a trinity of eternal principles[1] whose interactions permeate human existence. Blake modified this trinity; in his poems it appears *either* as zoe, spectre and emanation *or* as three personae who usually assume the names Urthona (or Los), Urizen and Luvah. This chapter is concerned with Urizen, but before we go any further with the threefold principle, we should enquire into its relationship with Blake's fourfold, which was to dominate the later epics.

No account of Blake's vision of mental worlds can proceed far without looking into the implications of its eventual fourfold framework. An important preliminary distinction is necessary. The fourfold pattern pertains to Blake's articulation of his vision of mental worlds rather than to the mental worlds themselves. The absolute cannot be predicated; reality does not have a fourfold pattern or any other pattern that a mental construct can hold. The fourfold city Golgonooza, which is the triumph and masterpiece of the godlike Los in *Jerusalem*, is a masterpiece of organization but is not the ultimate heaven of the divine imagination. From one perspective it is a fourfold matrical framework, a cosmic gallery for intellectual realities more important and more godlike than itself. It contains "bright sculptures...wrought with wondrous Art". From an opposite perspective it is made up of things that are not vocal or human, but are deformities subject to the ravages of time.[2]

This co-present principle of decay exists because the very procedure of organizing reality in such a way that the individual mind can accommodate it actually violates the absoluteness of that reality. When, as in Blake's canon, reality is ideal and visionary, the mind's attempt to realize the ideal brings all that is most baneful into clear relief. The human mental apparatus of perceiving and evaluating is mortal and timebound in every particular. Yet the fourfold framework itself is not subject to deterioration; therefore it is eternal and absolute. So after all it seems as though the absolute _can_ be predicated.

This is a classical puzzle, and Blake himself seems for many years to have been ensnared by it. George Mills Harper makes central to his enquiry into Blake's esoteric sources the following declaration in one of Blake's letters, that there came a time when he was free of a long-standing burden.

> Suddenly, on the day after visiting the Truchsessian Gallery of pictures, I was again enlightened with the light I enjoyed in my youth, and which has for exactly twenty years been closed to me as by a door and by window shutters.[3]

Harper convincingly argues that Blake's claimed enlightenment partially involved a repudiation of neoplatonic thought. After this date Blake tends to condemn the Greek philosophic tradition and uphold the Hebraic. Harper himself and later Kathleen Raine play down the thoroughness of Blake's rejection of Plato, maintaining that whatever opinion Blake might choose to espouse, his spirit and method remained thoroughly platonic.

Such a claim is persuasive overall, yet there is one important feature of neoplatonism against which Blake reacted strongly. He decisively subordinated, even if he did not wholly deny, the eternal status of number and mathematics. Harper points out that

> Whereas in his enthusiastic days Blake spoke of "the immense flood of Grecian light & glory which is coming on Europe" and declared that Greek art, as well as the Bible, was addressed to the Imagination, which is Spiritual Sensation, & but mediately to the Understanding or Reason", twenty years later he insisted that "Grecian is Mathematic Form". In 1799 he considered the gods of the Greeks and Hebrews allies in the spiritual war he was waging against eighteenth century commercialism and materialism. By 1820, in a complete reversal, Blake saw the Greeks as opponents of the Hebrews: "The Gods of Greece & Egypt were Mathematical Diagrams -- See Plato's Works".[3]

This reversal amounts to a radical revaluation of the cosmic status of the mind. Blake had come to an intellectual justification of what he had always known intuitively: that even the most sordid particulars of experience can have an intrinsic value. I shall try to explain why this should be a corollary of Blake's enlightenment.

Blake's early works up to and including The Four Zoas have an essentially abstract form. They are thoroughly neoplatonic in the sense that they portray mental processes within an allegorical world. They are mental emanations; they are composed of images which display externally the mind's workings. This external world confronts the mind as something of an alien substance, even though it is nothing other than mental processes converted into an image sequence. Blake's Lambeth books portray the horror of a mind trapped within its own confines; we have already discussed Los's plight; the principle of imprisonment is the spectre.[4] The only escape from the spectre is to find access to what lies beyond individual mind. But in these early poems the individual human mind is the only measure of reality. Eno alone seems to be the residual goddess of a more than human world; Los and Urizen and Fuzon, who dominate these early works, are seldom more than personifications embodying abstract processes. Nothing more absolute than these is conceivable in Blake's early works. Though The Book of Urizen tells of "eternals" from whom Los and Urizen have fallen away, there is no suggestion that they inhabit a world that is fuller, or richer in content than the world actually displayed in the Lambeth books. Dante's condemnation of ancient Greece and Rome was that neither civilization could imagine anything beyond its own human constructs; therefore The Divine Comedy consigns even Homer and Virgil to hell.[5] Blake, under a platonic shadow, was similarly fettered. There might be a mind that is more absolute than the individual mind, but the difference is quantitative rather than qualitative. Blake knew that to conceive of an absolute location that was merely quantitatively greater than mundane life would at best allow the sort of answer to an intellectual riddle that St. Anselm's "ontological arguments"[6] provide. What was needed was a richer conception of the human imagination

A turning point seems to occur within The Four Zoas. Here for the first time Blake undertook an avowed fourfold patterning, and I suspect that he did so in order to make explicit and separate the tendency to mathematical abstraction built into the early works. The original name of The Four Zoas was Vala: A Dream of Nine Nights. Much of its material suggests that it was originally to be an epic like The Book of Urizen, essentially threefold, but with an increase in abstract complexity such as the hinted ninefold of the title suggests. Instead it came to be dominated by four godlike personae; an implicitly abstract and threefold underlying idea clothed in more or less human forms was being replaced by an explicit fourfold organization within which the godlike richness of what humanity ought to be could be given extra-mundane dimensions in which to expand. Within the later poems it was to become Los's task to engineer the new dimensions; from outside Blake injected a fourth zoa-persona, and eventually, in Jerusalem, designed a rigidly external fourfold structure in order to allow his human forms a full, burgeoning, extra-terrestrial vitality such as would otherwise be anarchic.

Blake seems to have discovered that in making absolute the individual conscious mind (or its neoplatonic extrapolation), one reduced the entire universe to the level of mundane concerns. The danger of neoplatonism is that despite the apparent unworldliness of its background of immaterial ideas proceeding from an eternal unitary fountainhead, what was absolute in it could easily turn into a mathematical reduplication of the concerns of mundane survival.[7] If the categorizing apparatus of the human mind with its fourfold and other structures is deeply ingrained in whatever of reality is most absolute, then reality is nothing more than mundane existence.

Recognizing this, Blake reorganized the opening of his first major epic to assert a decisive break with the earlier works and the original Vala manuscript.

> Four Mighty Ones are in every Man: a Perfect Unity
> Cannot exist but from the Universal Brotherhood of Eden,
> The Universal Man, to whom be Glory Evermore, Amen.
> What are the Natures of these Living Creatures the Heavenly Father only
> Knoweth: No Individual Knoweth, nor can Know in all Eternity.
> FZ 1:4-8

In the earlier works there had been no intimation that any entity more fundamental than a sort of abstract energy existed to be transmitted by the forms of Los, Urizen etc. These personae were mutually contradictory forms; in The Book of Ahania the ascendancy of one form causes all others to recede. The temporary godship of one or another depends upon the poet's metaphysical location. His attempt to describe his own metaphysical processes yields a sequence of images. According to his perspective upon that sequence, one portion or another of it becomes more clearly focussed.

In The Four Zoas this alternation of contradictory personae is transformed into a distinct fourfold sequence composed of the dominant principles of each of the preceding four prophetic books. Initially this fourfold may be readily understood in terms which Yeats laid out following the neoplatonic synthesis of Jacob Boehme. An eternal intellect or imagination (Urthona) like a fountain head of creative energy (Luvah) expresses itself in finite forms which harness the energy (this is the work of Urizen) whose substance is generated by Tharmas.[8] Yeats compares Urizen, Luvah and Urthona respectively to the Christian trinity of Father, Son and Holy Spirit, while Tharmas the fourth is a "mirroring principle" in which the creative energy of the Trinity is reflected as an array of finite and dimensional forms.[9]

Upon the status of that fourth member Blake's adherence or otherwise to neoplatonism hung. Orthodox neoplatonism could not accord equality to Tharmas the "mirroring principle" because the presence of matter implied contagion. But Christianity always did allow the possibility of an archetypal substance.[10] The unfallen fabric of Eden was substantial, for Eden was by no means a purely mental place. Blake chose in the final Night of The Four Zoas to portray the redemption of Tharmas. Consequently the four zoas become coordinate members of an eternal unity. A further result was that the zoas lose their importance in the final epics, while four states which are these zoas' domains dominate instead.

What this transition involves can be seen in the following passage from Jerusalem.

> The Vegetative Universe opens like a flower from the Earth's center
> In which is Eternity. It expands in Stars to the Mundane Shell
> And there it meets Eternity again, both within and without:
> And the abstract Voids between the Stars are the Satannic Wheels.
> J13:34-37

Here is the same abstract form as permeates the fountain-like relationship between the gods of The Four Zoas; only the image has altered to that of vegetation and expansion. A temporal image in which each zoa is descended from another according to an endless historical cycle is in Jerusalem a spatial image.

The importance of this transition is that a change of emphasis has taken place from the act of knowing to the content of knowledge; from pilgrimage to the Worlds of Thought which are the pilgrim's destination. The relationship between the four zoas is one in which ideas are generated and interpreted. It is a transmission of thought from unity to a plurality of minds; it is a process in which the individual mind is participant in a mind which is of the same substance as itself. But in the above passage, eternity is something quite other than the perceiving mind; it is the content of thought. Blake directs his reader to imagine eternity as though it existed in two curved and expanding areas separated by a continuum of entities which are not-eternal: the Earth, the Vegetative Universe and the Mundane Shell. The Vegetative Universe grows out of "the Earth's Center" which contains eternity, and assumes first the form of stars then of a shell which also contains eternity. According to this perspective eternity appears in two locations.

But the notion of eternity developed in the earlier books is not discarded; the eternity of thinking is merely subordinated to the eternity of thought content. Because the form of the vegetative universe is that of a flower, one is impelled to imagine eternity not only as a place, but also as the inward, informing life of a flower, as the energy flowing through its stem.

These two eternal locations resemble inside and outside of a vegetable membrane. In Jerusalem they are zenith and nadir of eternity, where eternity is conceived as Eden (zenith) and Beulah (nadir). Eden is essential eternity; it is what always recoils from thought and is the domain of Urthona. Beulah is eternity insofar as eternity is knowable to individual consciousness and exists as a mirroring contrary (Tharmas) to Eden. Within Eden, the unitary imagination of Eden is broken up by Urizen's activity into discrete energy quanta any one of which contains a fallen counterpart -- a finite and flaming reduplication who is usually named Orc, but from an opposite perspective is named Urizen -- of Luvah. The reduced world of Urizen and Luvah forms a microcosm (the state of Ulro) within the macrocosmic expanse of eternity from Eden to Beulah. The Ulro is a local and isolated world, fallen away from even the Beulah region of absolute location, yet the energy which the Ulro harnesses always keeps abeyant, but ready to be summoned, a state of Generation. Just as a seed, finite and buried and lost, bears the possibility of generation into a tree which is visible and therefore no longer lost, the microcosm of the individual mind, fallen and lost, bears the memory and possibility of recovering absolute location.

Eden, Beulah, Generation and Ulro are the four states of the

Worlds of Thought which pertain rather to the content of thought than to the process of thinking.[11] The distinction is between the content of a divine or universal mind which does not yield to predication and the process of individual consciousness. Both are fourfold, one being the fourfold of individual mind, the other of universal mind. When, in Jerusalem, the two mental worlds unfold into each other, they unfold according to the threefold process, which interprets each to the other's predication.

It is this interpretive function that The Book of Urizen explores and develops. It portrays the predicament of a mind from which not only has knowledge of absolute location been lost; even the memory that any loss occurred has been deleted. An unfallen prototype of this mind or mental state exists in eternity as one of the four phases of the 'impersonal' process of unfolding which is at the heart of Blake's vision of the Worlds of Thought. This phase, directly contrary in function and direction to Los in his eternal form of Urthona, Blake personifies in Urizen.[12]

> The Book of Urizen describes Urthona but does not name him.
>
> Earth was not, nor globes of attraction;
> The will of the Immortal expanded
> Or contracted his all flexible senses;
> Death was not, but eternal life sprung. BU 11:1-4

The Book of Los depicts the Immortal with the will impeded, assuming the fallen form of Los. But here the original state of Urthona initiates the poem. By virtue of the nature (or essence) of eternity, the immortal is the centre of contraction and expansion and therefore he is subject to opening out or unfolding. In Blake's world unfolding is a perpetual springing of "eternal life".

For an unfolding to occur, there must necessarily be a space for expansion. In the state where "Earth was not, nor globes of attraction", this space is something other than the Immortal himself. The Immortal defines or isolates a space in order to express outwardly his own inward being. In other words the unfolding requires a self-circumscribing principle which will contain the unfolding or emanation. A contrary to the immortal will is actually therefore entailed in the free existence of that will.[13] The Immortal posits a consciousness which, being alien to his own consciousness, is able to reflect and know what himself is and has generated.

But suppose something were to go wrong, or at least were to be perceived in such a way that an aberration appeared to have arisen. Suppose that the consciousness which is designed by the Immortal to know the Immortal's will and interpret its pulsations, were to become no longer a true contrary to Urthona. Suppose this other consciousness were to believe himself to be an isolated residue within Urthona's emanation. Wrongly interpreted, the emanation will appear as an inanimate universe of separated 'material' things. Then the consciousness so isolated will be contradictory to the Immortal's will; it will establish itself as the god of a universe consisting of all that is not the Immortal. In such a universe the conditions of fall are present; its inhabitants are excluded from absolute location, and the separate 'material' things are inanimate and not "Vocal" or human.

These inanimate forms of the emanation become the only reality to a mind confined in them. The relational framework constructed by an isolated, opposing consciousness precludes even the possibility of imagining an absolute origin. Urizen personifies this limited and limiting consciousness when in The Book of Urizen he emerges as a separated mind lost in chaotic broodings. His is the mental state which, having lost recollection that there ever existed an Immortal who "expanded Or contracted his all-flexible senses" proclaims supremacy over such a world as is apparently left to him. Urizen first distinguishes himself as an aberration, or perhaps an abstraction, within eternity.

> Lo, a shadow of horror is risen
> In Eternity, Unknown, unprolific,
> Self-clos'd, all-repelling! What Demon
> Hath form'd this abominable void,
> This soul-shuddering vacuum? Some said
> It is Urizen. But unknown, abstracted,
> Brooding secret, the dark power hid. BU 1:1-8

The especially fallen characteristic of this demonic vacuum in the essentially prolific world of eternity is that it is "Self-clos'd". But the eternal function of that consciousness which is designed to receive or mirror the energetic origin is that it should be open to the Immortal's imagination. Such is Urizen's true position within the fourfold process. But such a position or role closely resembles that of the spectre within the threefold process. Both have an interpretive function; both exert a sort of ultimate boundary against which the inwardness of a mind registers itself in an outwardly unfolding emanation.

Blake's vision of eternity differs so little from the Christian and neoplatonic traditions in which he was versed, that he would conceive of nothing that could disturb the perfection of eternity and its essential freedom from mutability. The central problem with this and all of Blake's prophetic books is how, nevertheless, a shadow can appear. John Beer says:

> Blake...achieves the difficult feat of explaining how evil could have been created in Eternity without denying the original goodwill of its author. Indeed, it is Urizen's very benevolence that leads him into error.[14]

But somehow a reading such as this is all too human and anyway does not logically satisfy. It fearfully diminishes the godship of Urizen to convert him into a blundering, good-natured gentleman, while it transfers the metaphysical problem; it is as hard to deduce from the notion of eternity the origins of a blunder as of moral evil. Milton's satanic will is quite as plausible as a giant cosmic mistake. In either event we are confronted with the kind of metaphysical question that the Arabic philosophers were fond of propounding: when did this mistake, or this sin, begin in eternity? If at an arbitrary moment, then that moment must be a crucial component of eternity. If it always existed, then eternity must be permeated through and through by the shadow of its own division.

The first possibility approximates a Calvinist world-view, with its notion that the dark places, the damned of the universe, are pre-ordained. Sin sprang in heaven from Lucifer's brain, and the moment of its springing is forever known to God. This is the sort of world-view which Blake, in Milton, juxtaposes against his own vision in order to explore the paradox of human memory. Blake's vision approximates the second alternative. That part of the fourfold process which the poet names "a shadow of horror" is omnipresent in eternity. It is the distortion inherent in the poet's act of gazing upon eternity that accounts for the shadow. Where the threefold process impinges upon the fourfold, the fall sets in.

Urizen is embedded in the very fabric of being by which God knows his own nature. Urizen is therefore a crucial part of the fourfold process, both in its undiminishable eternal state as a vision of the "Worlds of Thought", and in the fallen form of a process of attempting the re-finding of that vision.

The third member of the fourfold vision is the immediate contrary of Urizen. His eternal name is Luvah and it is he, or his energy, whom Urizen confronts in order to render that energy tractable. When the fallen or individual fourfold process achieves its first full statement in The Four Zoas, this harnessed energy acquires the perverted form of Orc who is either a rebellious child or a serpent; the energy is undiminished but it becomes channelled into a war between Luvah and Urizen. In The Book of Ahania, as in Los and Urizen, the fourth member is abeyant, and even the third exists in an early form.

CHAPTER THREE

The Book of Ahania: Energy and transformation

It is possible to think of Urizen as an origin, the source of a certain kind of energy, rather than merely as a limit or backstop, within the fourfold process, to the energy which Urthona generates. Urizen's thrust is not directly contrary to Los; it is directed outwards, from the absolute of eternity into a relational framework. Urizen counters the energy of Los with materia prima in order to consolidate the energy. Thus Urizen's claim to be a creator by virtue of harnessing energy --

> I alone, even I, the winds merciless
> Bound; but condensing, in torrents
> They fall & fall: strong I repell'd
> The vast waves; & arose on the waters
> A wide world of solid obstruction   BU 11:28-32

-- is confirmed by the narrator from the perspective of the energy's origin; on the opposite side of the "wide world of solid obstruction"

> like a black globe
> View'd by sons of Eternity standing
> On the shore of the infinite ocean.
> Like a human heart strug(g)ling & beating,
> The vast world of Urizen appear'd.   BU 111:41-45

What the "sons of Eternity" witness is Urizen's strategy ; they see how the thrust of his activity is directed against the energies of eternity.

> And a roof vast, petrific, around
> On all sides he fram'd like a womb,
> Where thousands of rivers in veins
> Of blood pour down the mountain to cool
> The eternal fires beating without
> From Eternals.   BU 111:36-41

Yet Urizen is not the ultimate source of materia prima. In The Book of Ahania, Fuzon beholding Urizen calls him a "cloudy God seated on waters, Now seen, now obscured, King of sorrow" to imply that although Urizen may exert an administrative control over what Raine and other commentators would call 'the waters of hyle' or 'primordial chaos', he is a God "seated on" these waters. He is not of them; in The Four Zoas we dicover that it is Tharmas, the fourth person of the fourfold process, whose function is to generate *materia prima*.

The directed thrust of Urizen's activity of creating a material backdrop is in fact a contradiction to eternity as well as a contrary to Urthona's direction. This thrust is Urizen's emanation. His emanation assumes the feminine form of Ahania who is characteristically a lamenting outcast.

The Book of Ahania initially focuses the spiritual or essential or timeless form of the historical Moses. This form, which the poet names Fuzon, also appears in The Book of Urizen as one of Urizen's sons. During the poem's course, we are to see Fuzon exist in two forms that are each others' contraries: altogether incompatible with each other at any one moment. At one extreme he is a self-proclaimed "God...eldest of things"; at the other extreme he is the crucified Christ.

These extremes express, as perfectly as one can imagine, the contraries of god and personification. Since Fuzon is the form which is behind both extremes, he functions as the linking figure in the threefold process. He is the figure who links the divine energy of imagination, which is absolutely located, to its manifestation in a relational world. In much the same way, Moses prophetically linked the word of God with terrestrial conditions. Moses enunciated either the voice of God or of man, each to the other. Fuzon incarnates the energy either of Urthona/Los or of Urizen. He is the third term of Blake's trinity; he can be identified with spectre, emanation or zoa, depending on how and where the threefold process is viewed.

But this trinity is not just a process which exists in its own right as the threefold process; also it exists within the "impersonal" fourfold. Before Fuzon either is impinged on the tree of crucifixion or aspires to godship, he emerges in the poem as a superabundance of spiritual energy that is impersonal and complete in itself.

> Fuzon on a chariot iron-wing'd
> On spiked flames rose; his hot visage
> Flam'd furious; sparkles his hair & beard
> Shot down his wide bosom & shoulders.
> On clouds of smoke rages his chariot;
> And his right hand burns red in its cloud,
> Moulding into a vast globe his wrath
> As the thunder-stone is moulded,
> Son of Urizen's silent burnings. BA 1:1-9

This incredibly dynamic image recalls the initial form of Los in The Book of Los, though the differences are more remarkable than the similarities. There Los was a chained figure, and there the fires deflected themselves from Los, rather like Marvell's drop of dew whose yearning for its origin causes it to avoid contamination with any substance grosser than itself.

> How it the purple flower does slight,
> Scarce touching where it lies,
> But gazing back upon the skies,
> Shines with a mournful light
> Like its own tear
> Because so long divided from the sphere.[1]

The analogy is imperfect because Los is the fires' origin, from which they flee as the dew from the sun's heat. It is towards Urizen and his world of alien forms that they move and from whom they simultaneously curve away in distaste.

Fuzon is the spirit of these fires. He is their incarnate energy. He is both a passive traveller, like Eno, on a chariot whose motive power is somewhere beyond himself, and the source of flames which flow down from his face and hair.

> Roaring with fury, he threw
> The howling Globe; burning it flew
> Lengthening into a hungry beam. BA 1:17-19

The effect of a new perspective is remarkable; it is the first of the many narrative shifts which characterize The Book of Ahania. The globe and its sender are spatially distinct, yet the globe's path, as the narrator views it laterally, resembles a "hungry beam" connecting globe and sender.

The possibility of varying an image by describing it according to an altered perspective is central to Blake's vision. Fuzon's flight assumes different forms as the poem progresses. How it is seen depends on where it is viewed from and whether it is viewed as a single event or as a repeated process. One pure thrust of spiritual energy undergoes many incarnations within the one poem, yet only one act of incarnation occurs, and that act is really part of the foufold process; it is the counter motion of Urizen. It is part of the impersonal fourfold, yet it is that part which, being the incarnation or articulation phase, makes Fuzon's energy visible and accessible to the poet's changing scan.

> Swiftly
> Oppos'd to the exulting flam'd beam,
> The broad disk of Urizen upheav'd
> Across the Void many a mile.
> It was forg'd in mills where the winter
> Beats incessant: ten winters the disk
> Unremitting endur'd the cold hammer. BA 1:23-25

Since the Disk of Urizen is not mentioned anywhere else in Blake's canon, no sure meaning can be assigned to it, though from its properties one can deduce its general character.[2] It is two dimensional and it rather spreads horizontally than extends vertically; also its coldness counteracts the heat of Fuzon's chariot. It is a flat surface, a canvas or a page or the sculptor's materia prima, or even (with a different set of implications) Locke's "tabula rasa";[3] the "ten winters" of its forging perhaps anticipates its subsquent appearance in *Ahania* as Urizen's "Book of Iron", origin of the Ten Commandments. But before this metamorphosis, the disk has to be broken and subsequently fused into a fluid ductility.

> But the strong arm that sent it remember'd
> The sounding beam: laughing it tore through
> That beaten mass, keeping its direction,
> The cold loins of Urizen dividing. BA 1:26-29

The narrator supplies no link between Urizen and his disk. One is free to imagine the disk either to be organically part of Urizen or separate from him. Similarly one may or may not imagine Fuzon's "Globe of Wrath" to be part of Fuzon. The poet, asserting that "the strong arm that sent it remember'd/The sounding beam", implies that whether or not the arm is physically attached to the Globe, Fuzon's conscious and directed energy continues to nerve it. On both Fuzon's and Urizen's side of the poem's central event, human form and inanimate object are parts of a process of transformation. In the introduction to this study, the quality of quaintness pervading Blake's world was attributed to this process, which is part of the fourfold. The inanimate objects (globe and disk),whose origins are presumably outside *Ahania*, distantly intimate the fourth phase of the impersonal process. In this poem, these things are yet alien and unaccountable, because Blake still has not assigned a place and value to the world of sense data; the object world of *Ahania* has no substance. The poem's things are evanescent appearances and only mental processes have meaning.

The "sounding beam" burns through Urizen's shield as though the spiritual origin of the ten commandments or of any other product of human thought were either more than human or the product of what Blake calls the "Human Form Divine". But if Fuzon's energy pertains to divinity, Urizen's emanation is attenuated with mortality. The image of a beam dividing "The cold loins of Urizen" is inescapably phallic. It implies that the reactive force set in motion by Urizen belongs to a world whose lore is that of mortal generation rather than spiritual begetting. Yet Urizen's eternal station is within the fourfold process, and the fourfold process is essentially energetic and therefore spiritual. So Urizen's "dividing" has the special meaning that he is the god of a dual universe: a universe composed of matter as well as spirit.

> Dire shrieked his invisible Lust.
> Deep groan'd Urizen: stretching his awful hand
> Ahania (so name his departed soul)
> He siez'd on his mountains of Jealousy.
> He groan'd, anguish'd, & call'd her Sin,
> Kissing her and weeping over her;
> Then hid her in darkness, in silence,
> Jealous though she was invisible.
> She fell down, a faint shadow wand'ring
> In chaos, and circling dark Urizen
> As the moon, anguish'd, circles the earth,
> Unseen, unbodied, unknown,
> The mother of Pestilence.   BA 1:30-43

Since Urizen is a dual principle, his emanation, though corporeal, has a spiritual component. Let us try to understand what this means. Although every physical or organic system is liable to deteriorate over a period of time, and Urizen is characteristically the initiator of such systems (that is what his reactive thrust and his disk are all about), there resides in the very nature of what is doomed to entropy an undying essence which preserves the continuity of the deteriorating system. This *spirit* of deterioration is Urizen's emanation.

The kinds of systems which Urizen creates are described in *Urizen* and The Four Zoas. They include civilizations which range from tribes worshipping Moloch to modern super states, dwellers under a network of codified laws and customs, systems of thought or "Sciences" which are determined by laws of cause and effect. All things designed by men, whose progress in time is more or less a winding down, are Urizen's systems.

A cautionary note is necessary here. In eternity Urizen is inseparable from the fourfold process. Therefore it is more true to say that what we have called Urizen's systems are mundane appearances or manifestations of the fourfold process. Only because Urizen's role in the fourfold as the interpreter or articulator of Urthona's energy causes him to seem more concerned with the relational world, do we associate these systems with Urizen rather than Los , for instance. Yet in Jerusalem, Los's work of building Golgonooza is constantly liable to decay; the poet sees Golgonooza "continually building & continually decaying desolate". This is the tendency of Urizen's systems also. Urizen is the zoa most evidently to be associated with the inevitable deterioration of mundane systems while Los is most evidently to be associated with the energy of their formation. But all depends on the poet's perception of the fourfold process and whether his vision is fallen or otherwise. Fallen, he will reduce Urizen and Los to personifications and Urizen will simply be definable as a principle of deterioration. Unfallen, Urizen and Los will have the fulness of gods and will be unpredicable and unpredictable.[4]

Insofar as Urizen is reduced to a personification of the tendency of all systems to decay, his systems have an unchanging essence that enables one to recognize continuity in a system despite changes brought about by decay. The poet names this unchanging essence

Ahania, and calls her "The mother of Pestilence". She is thrust out into chaos where she becomes "a faint shadow wandering...and circling dark Urizen As the moon, anguish'd, circles the earth". Ahania becomes the principle of Urizen's emanation in a relational world. She is the raw human anguish which necessitates oppressive political systems which in time augment the anguish. In order to follow Ahania's progress and find out why she should be called the "mother of Pestilence", let us turn to the concluding section of The Book of Ahania where Ahania gives the following account of her adventures:

> Weeping I walk over rocks
> Over dens, & through valleys of death. BA V:16-17

This is uttered by

> The lamenting voice of Ahania,
> Weeping upon the Void
> And round the Tree of Fuzon. BA V:1-3

The Tree of Fuzon is a tangible product of the counter-acting thrusts of Fuzon and Urizen; its origins will be discussed shortly in greater detail, but as a first approximation it can be understood as a tracing out of the infinite reduplication of these thrusts, in the same way that the complex patterns of an oscilloscope trace out an otherwise intangible energy.

Ahania's wanderings around this tree are derived from the energy thrust pertaining to Urizen; her movements act out on a mundane landscape his unseen energy. But she is not the only form that his energy is reduced to. The poet says that Urizen,s

> dire Contemplations
> Rush'd down like floods from his mountains,
> In torrents of mud settling thick
> With Eggs of unnatural production:
> Forthwith hatching, some howl'd on his hills,
> Some in vales, some aloft flew in air. BA 11:8-12

The terrain of vales, hills and air, the habitat of Urizen's monsters, resembles the terrain of valleys, rock and void over which Ahania "mother of pestilence" wanders. These reptilian products of Urizen's contemplations are merely Urizen's world of cities and enslaved civilizations seen according to a different perspective. If Ahania is the unchanging essence of Urizen's systems, the thread of continuity which is anterior to their decay, these are the very symbols of fragmentation; they incarnate the fact of decay.

Since Ahania is the principle of Urizen's emanation, she is at the centre of his thought. Ahania's wanderings image the instantaneous locations of Urizen's varying thoughts. If we for the nonce understand Urizen as a human emperor or builder of empires, the valleys and mountains through which Ahania journeys represent the territory of Urizen's dominion, the sort of background upon which he wishes to extend his personality, his will and his influence. Amid these outer places he deposits mental eggs which contain a monstrous progeny.

It is now possible to understand how Fuzon might be the "Son of Urizen's silent burnings". One's problem, as always with Blake's writings, is how to imagine the relationship between mental and physical, and the location of both in terms of absolute location. I would propose the following sort of framework.

The physical images which usually characterize Urizen's appearance in this book and in Urizen and The Four Zoas are of coldness. Since Urizen touches all things as though with a wand of external coldness, the heat of burning can only exist deeply within him. When the poet talks of Urizen's "silent burnings", one can only infer that Fuzon arises within Urizen. If this is an acceptable interpretation, it means that in The Book of Ahania it is Urizen rather than Los who houses the creative process and embodies the poetic vision. This may seem paradoxical since Urizen apparently represents all that is opposed to the artist's work. Yet Urizen here anticipates in many ways Albion in Jerusalem, who contains heaven and earth.

As an eternal principle, Urizen is indispensible to the creative process; therefore it is reasonable to suppose that the artist or poet whose goal is to become attuned to that process should sometimes come under Urizen's governance. Fuzon is an incarnation of the creative energy which the poet harnesses and modulates; Urizen's incarnate Contemplations, his "Eggs of unnatural production", constitute a sort of undesirable by-product of that energy.

The point is that the artist and the empire builder have a dangerous affinity. To the extent that Urizen participates in eternity, his godlike energies contribute to the task of articulating the divine vision. But to the extent that the poet's perception of Urizen limits him to a personification of a mere reactive thrust against the Divine Vision, to the extent that he stills Urizen out of the eternal context, then it appears that Urizen "breeds reptiles of the mind",[5] and Urizen's sons and daughters "reptilize upon the Earth ".

This reptilization is the atrophy to which Urizen's systems are liable. All that is condemned to exist in the relational world that Ahania is thrust into, is liable to entropy. In the final section of the poem Ahania looks back into an absolute state when "Earth was not". Now between the relational world where Ahania wanders and the absolute world that she recalls there is a region in which Fuzon's journey occurs. His journey commits into dimensional form the "eternal births" of Ahania's lament --

> thou with thy lap full of seed,
> With thy hand full of generous fire,
> Walked forth from the clouds of the morning,
> On the virgins of springing joy,
> On the human soul to cast
> The seed of eternal science   BA V:56-61

-- within a relational world where these "seeds" become reptilian eggs. Clearly this journey is reiterated, because its seed origins are plural. By a further imagerial transformation, the reiterations of Fuzon's journey correspond with the pulse of Los's hammer.

> The eternal Prophet beat on his anvils,
> Enrag'd in the desolate darkness:
> He forg'd nets of iron around,
> And Los threw them around the bones.   BA IV:19-22

This is a new view of the incarnation of spiritual energy which we first saw in The Book of Los. The pulse of Los's hammer becomes a human heartbeat; the hatching of reptiles out of eggs which are the fallen form of "eternal births" becomes transformed to a skeletal network of bones, and the corporeal human form which emerges turns into the crucified Fuzon, "the pale living Corse on the Tree".

The meaning of this incredible synthesis becomes clearer if we recall the journey of Eno's chariot in The Book of Los. Like the fiery vehicle of Fuzon's energy it is an expression of the fourfold process. Eno's task was to carry into human fallen consciousness a memory of human passions that in "Times remote" are godlike energies. The Book of Ahania portrays the reduction and degradation of these energies. Yet here as in Los, this primordial energy is the highest measure of human value, and here for the first time its residue in a fallen and "no longer Vocal" world is clearly seen to exist in two distinct places. One place is the human memory, as an elusive sense of something lost. The other place is deeply within the human body; the crucifixion of Fuzon (and of Urizen, because he also is part of the lost vision) aptly represents this deep repression of what is fully human. These polar opposite regions of the human imagination are in Jerusalem to be fully distinguished, yet in Jerusalem also their unity is to be found. Respectively they become macrocosmic and microcosmic mind. There too, the status of human memory is to be revaluated.

One of the forms which Fuzon's journey assumes is a physical trace of its reduplicated energy pulses, which takes the shape of the Tree of Mystery. Its vegetation is established at the moment when "the seed of eternal science" falls into a relational world to become subject to earthly causality. It is an image of all that eludes the deliberate control of the mind. Only the imaginative form of his systems are subject to Urizen's delineation; planted on earth, the course of their decay is subject to non-mental conditions.

> Soon shot the pained root
> Of Mystery under his heel:
> It grew a thick tree: he wrote
> In silence his book of iron,
> Till the horrid plant, bending its boughs,
> Grew to roots where it felt the earth,
> And again sprung to many a tree.
>
> * * *
>
> The Tree still grows over the Void,
> Enrooting itself all around,
> An endless labyrinth of woe. BA 111:15-22; 29-31

This tree anticipates the Tree of Albion and the Polypus in Jerusalem. One of the fundamental principles of Blake's vision is that the reduplication of an energy discharge should acquire the visible form of a vegetable or organic growth.

The Book of Ahania accounts fairly simply for the vegetation which is so prominent a feature in Blake's longer epics. Fuzon, who is the incarnate energy of Los, is in eternal conflict with Urizen. The approximate meaning of this opposition is that the human imagination, distantly perceiving its origins in eternity, is forever seeking to transform the conditions of mortality according to that elusive memory. Urizen personifies the rigid conditions of mortality, yet he is an eternal principle. In later epics, Fuzon is to be seen as Orc; Orc and Urizen become polar opposites confronting each other across Blake's mental universe. The vegetation in Blake's epics forms between these opposites.

Urizen impales Fuzon's "pale living Corse" upon this tree. According to the poet's perspective in the final section of the poem, the tree becomes "the Tree of Fuzon". The presence of Ahania who lamenting hovers around this tree, and of "the arrows of pestilence" of which Ahania is the mother, and which in other perspectives become human bones and reptilian monsters, suggests that all the principal figures and features of the poem are modifications of this central tree. One might align the tree with the poem itself, or with the nerves of the engraver's arm; the arm itself corresponding to "the fiery beam of Fuzon".[6]

The Book of Ahania allows two fleeting glimpses into Blake's visionary other world. Fuzon's chariot, like the chariot in Ezekiel's vision,[7] expresses the energy of Eden, though that energy is turned out and away from human vision and can only be captured in mundane and even verminous imagery. The other glimpse is in Ahania's memory; she speaks as in the poet's own voice, of a visionary world that is on the edge of memory. The one is of a lost world embedded deeply within the human body; the other is of a lost world outside human reach. The first three Lambeth books have dealt with the abstract process which is the visionary fourfold underlying both. Europe was also written during Blake's Lambeth period. It reveals the fourth phase of the fourfold; it anticipates the work of Tharmas who generates a world of concrete images to make tangible the vision articulated by Urizen. Concrete images are the stuff of human memory; Europe houses the abstract process of vision and causes the two opposite locations of what has been lost to be separately displayed in relation to human memory.

CHAPTER FOUR

Europe: Political fact and mythic fantasy in relation to human memory.

In Europe Blake achieved a visual and intellectual unity between poem and picture such as he did not again attempt until his final epic, with which Europe has much in common.[1] Present in both are a sense of historic duration and an archetypal sense of inherited memory, and of the value of memory to the creative task of opening "the Worlds of Thought".

The poem begins with a "Preludium"; this name suggests that the ensuing book is to be fugal in form. The Preludium drops a number of seed-like intimations of mythic theme, each of which Europe develops individually and brings to fruition.

A characteristic problem of Blake's myths is that they are not origins. Neither The Book of Los nor The Book of Urizen antedates human existence as a creation myth does, even though they often refer to "eternal" events which are hierarchically anterior. In the Preludium this problem confronts the reader as a reciprocity of cause and effect.

> The nameless shadowy female rose from out the breast of Orc,
> Her snaky hair brandishing in the winds of Enitharmon;
> And thus her voice arose.
>
> O mother, Enitharmon, wilt thou bring forth other sons,
> To cause my name to vanish, that my place may not be found?
> For I am faint with travel,
> Like the dark cloud disburden'd in the day of dismal thunder.
>
> My roots are brandish'd in the heavens; my fruits in earth beneath
> Surge, foam and labour into life, first born & first consum'd,
> Consumed and consuming!
> Then why shouldst thou, accursed mother, bring me into life?
> E(Prel)1-11

The third stanza images a simple inversion of cause and effect where the speaker's "roots are brandish'd in the heavens; (my) fruits in earth beneath". The inversion is emphasised when she curses her mother for bringing her into life, as though life were the diminution of a previously less constrictive existence; indeed, she subsequently implores Enitharmon: "Stamp not with solid form this vig'rous progeny of fires", as though her essence is fiery, and the solid form conferred by life cannot do other than fetter herself and her progeny. Yet much of the imagery of her lament reveals that her assumption of a corporeal form is not the story of life's origins, and that what she refers to is as much a mental as a mythic sequence.

Rising "from out the breast of Orc", the speaker emerges as a feminine shadow who eludes the poet's capacity to name her. For it is naming or predication that she desires to avoid when she protests against being stamped "with solid form".

When Blake wrote this poem, he was probably in process of planning his first major epic, which was to be called Vala, before his radical departure from neoplatonism brought about a change of plan and title. In that first major epic, Vala is "the lovely form That drew the body of Man from heaven into this dark Abyss".[2] In Hebraic tradition, Vala would be Lilith, cohort of the universal man Adam Kadmon, who became the immediate cause of his loss of spiritual integrity; she is the illusive vision of impossible desire who prompted him to accept a relational world rather than absolute reality.[3] Transposed into neoplatonism, Lilith would be a principle of mundane desire, an illusion to be shaken off at all costs. In the Lambeth books Blake also conceived Vala so; her fear is that if she is given a distinct identity she will no longer exist; any exposure to truth would pronounce her to be illusory. Though she is a form of desire, she is the shadowy negation of the godlike passions which Eno beholds in "Times remote".

Yet there is something about the voice and accent of Vala, even here, which tells the reader that Vala is not a mere illusion, though Blake might personally be in the throes of a system of thought that could not accommodate the reality of mundane existence, of "the tether and pang of the particular".[4] Blake's later epics contain a plan of redemption for Vala; indeed, she is one of the emanations of the zoas themselves. The principles of deterioration within her -- Tirzah the abstract extreme, Rahab the sensuous extreme -- divide from her and become annihilated, while Vala the spirit of sensation lives on. But in the early works and, as far as one can tell, The Four Zoas in its original form, Vala is pure delusion.

What is in question is not only the status of Vala within Blake's concept of the human mind, but the entire feminine pantheon. To this question Europe is critical because it is a feminine poem, or rather it is a poem which deals especially with a feminine world: what the later epics would include and name as a "female space". Europe deals not so much with the processes of consciousness as with their 'emanations', with the material (both mental and physical) by the agency of which mental patterns are to be imaged forth, to be displayed in verse and pictures.

One of the extant copies of Europe has a second preface, a poem of four stanzas relating how the poet catches a Fairy who is mocking him, and compels him to answer "what is the material world, and is it dead?"

> He, laughing, answered, "I will write a book on leaves of flowers
> If you will feed me on love thoughts & give me now and then
> A cup of sparkling poetic fancies; so, when I am tipsie,
> I'll sing to you to this soft lute, and shew you all alive
> This world, where ev'ry particle of dust breathes forth its joy"

> I took him home in my warm bosom: as we went along
> Wild flowers I gathered, & he shew'd me each eternal flower.
> E(append)13-20

The appended poem concludes with the Fairy's dictating the words of Europe to the poet. When the Fairy declares that "ev'ry particle of dust breathes forth its joy", his power of revealing to the poet the "eternal flower" within each wild flower gathered inaugurates the theme of Europe. The poem opens when the dismally mundane Europe of King George (together with the other late eighteenth century monarchs who formed a confederation against the danger of insurrection) receives unknown to itself a revitalizing infusion of eternal life.

> The deep of winter came,
> What time the secret child
> Descended through the orient gates of the eternal day.
> War ceas'd, & all the troops like shadows fled to their abodes.
> E 1-4

These opening lines anticipate the birth of Jehovah's infant form in Jerusalem. In both, the dominant feminine principle gives birth to a male child whose presence is paradoxically destined to free the world from the dominance of a feminine principle.

The feminine in Blake's canon, as in the works of the neoplatonists as well as Jung and other inheritors of the Western mystical tradition, is the outward expression of the spiritual energy of the male principle. On one level, the poet's emanation is his poem, or the engineer's emanation is the machine which he has designed, or the lover's emanation is the woman whom he loves. But there is an internal level where the emanation is a mental environment: she is the stuff of the mind with which the masculine formative energy embodies or images his delineations. The relationship is intricate; in any given poetic or artistic work it is notoriously difficult to know what is the masculine, formative part and what the feminine substantive. That is why Blake so fiercely denounced the works of Rembrandt, Titian and others, and the "blotting & blurring demon" in himself, which collapsed distinctions. During his longer works the form of a hermaphrodite transitorily emerges personifying this collapse.

The sexual distinction has countless implications, but as 'core' values for this study I shall align masculine with intellection, feminine with memory.[5] Memory so frequently has pejorative associations in Blake's writings that it is easy to overlook how rich is Blake's conception of what memory ought to be.

> In my Brain are studies & Chambers fill'd with books & pictures of old, which I wrote & painted in ages of Eternity before my mortal life.

Since these "ages of Eternity" (surely reminiscent of the "times remote" of Eno's song in The Book of Los) occurred somewhere before Blake's "mortal life", Blake is describing the world of his memory.

But evidently this kind of memory is vastly different from that "unformed Chaos" which Blake elsewhere calls memory. The latter can best be understood as a random sequence of sense data, which in Locke's epistemology becomes the material of memory; at birth the human mind is blank, but the influx of human experiences joined together and recoverable by association in course of time furnishes the mind. This kind of memory was anathema to Blake because it reduced the mind to the same level as any random perceptual datum; the mind was not even supposed to organize these entering experiences because the ordering -- so Locke's theory goes -- lies in the nature of experience itself. To be in the kind of mental condition for which Locke's philosophy would be a true description of one's mental world implies subjection to the feminine principle. The 'materia prima' or raw material of existence would be prior to the male principle of intellection; mind would be a mere by-product of sense data. There are two kinds of alternative notions of mind which confer priority upon mind and intellection over sense data.

One alternative is that the mind is before birth equipped with an intellective apparatus that can order and arrange the raw material of the senses. The other alternative is that the mind is -- also before birth -- furnished with an array of archetypes that can confer form and meaning upon the world of sense data.

This is much more than an abstract and academic distinction between two philosophies which might very well be wrong anyway. What is at stake is something that is central to almost every polemic sentence in Blake's known prose: especially in his Descriptive Catalogue, Vision of the Last Judgment and the marginalia. It involves one's conception of God, and the kind of necessity which one associates with God. There is a world of difference between understanding God to exist by necessity, and understanding necessity to exist by God. The former alternative makes God the servant of an impersonal universe in which Newton's laws of motion (or Heisenberg's indeterminacy principle, for that matter) are anterior to any desire or act of will, human or divine. The latter alternative allows human existence to be part of a determinate act of God's will; we infer a necessity in the nature of things because God chose the configuration of the world as we know it, not because no other configuration was ever possible. This is the same distinction as that, discussed in the introduction, between absolute and relative location. If God is bound by a necessity which takes precedence over His will, then the universe has no absolute centre, and our intellective apparatus, though it might be anterior to sense data, is a part of the universal, uncentric necessity. This is deism; its logical culmination was the elimination of God, by necessity, as it were.And Blake saw in neoplatonism, with its high valuation of abstract intellection, the same danger, even though neoplatonism is far removed from eighteenth century deism.

Therefore it was the second alternative that pervaded Blake's later works, based on the primacy of imaginative realities: the mind is furnished with archetypes chosen by God. Of course, there are many degrees of sophistication available; Blake often spoke as though human artists are partially responsible for crafting these archetypes which antedate earthly existence; but what is important is that the mind's contents should be particular and chosen and perhaps bear some relationship to an individual's passions and idiosyncracies. This second alternative Blake recognised to incorporate an essential Christianity.[6]

Now Europe, though one of Blake's earlier epics, actually does contain an intimation of this later vision of mind. Its illuminations have a life of their own, over and above the text, as though they indeed are among those remembered "pictures of old". And the poem itself deals with a world that is unlike the other Lambeth books' allegorical portrayal of a neoplatonic intellective apparatus.

Europe is made up of two sharply distinct kinds of imagery. There is the political world, the world of contemporary political events in Europe during the twenty years following the French revolution. But there is also the fantasy world: the world of Blake's symbols, gods and personae such as the other Lambeth books abound with. There is a difference: in Europe these demigods do not undergo transformations or exert upon their world the kind of radical influence which Los and Urizen and Fuzon exert in Ahania where these forms seem to fold the world like a garment. In Europe only Enitharmon seems to exert influence, and even then her only activity is to fall asleep for 1800 years, laugh and reawaken.

The theme of Europe is the mismatching of these two incompatible classes of imagery. In the "Preludium", Vala (or Orc) asks: "And who shall bind the infinite with an eternal band? To compass it with swaddling bands?" This is the problem which Europe poses; it curiously anticipates the final chapter of Jerusalem where the binding "with swaddling bands" of the infinite assumes two distinct and astonishing answers, one linguistic and the other corporeal, and in so doing initiates the poem's resolution. But in Europe the question is merely asked, and it means: what relationship is there between the "eternal band" of the mind and the infinite influx of everyday human experience?

The famous frontispiece of Europe, the picture of a bearded form who, in circumscribing the void with a compass, finds himself surrounded by a circle, illuminates the cosmic proportions of what is involved in any attempt to achieve a mental predication of an intrinsically formless universe. One can divide and categorize, but the structural divisions with which one ends up are nothing other than modifications of one's own mind, or of the linguistic system with which minds communicate. The unaided intellect is unable to make a predicative judgment about the world. The bearded figure is in a cyclic trap, confined in the limitations of his own machinations.

This was the problem posed by the inescapable intellectuality of neoplatonism. A world in which the colourful imagery of life, being not part of the intellectual universe, is to be considered of no worth, is one in which it is impossible for life to have any subject matter. Eschewing the intellectualism of the Lambeth books, Europe begins an enquiry (which Jerusalem brings to a conclusion) into the possibility of a subject matter capable of transcending mental process. To accomplish this, Blake uses in Europe what I shall call a 'vignette system' of illuminations for his manuscript. The text forms a matrix for which the illuminations exist as a sort of filler; the pictures do not support the text, but form a sequence of their own, bearing the same kind of disparity with the text as the text's political and fantasy elements bear with each other. The creative problem which Blake faced was a problem of re-creating those "books and pictures of old" -- the eternal archetypes which Blake understood to be the true subject matter of thought and to have intrinsic value -- using mundane imagery of the associative memory. The problem was to break out of the intellectual circle.

Blake's method here and in Jerusalem is to make the text matrix correspond with the processes of the brain and the illustrative vignettes to the archetypes. The patriarchal figure of the frontispiece, circumscribed and circumscribing, is part of a circle of light which, having derived its source from him, flows through his compasses and surrounds him with its apparition. In this way, the picture illustrates the first three phases of the fourfold process, while the fourth phase is what lies beyond the circle. In The Four Zoas, this fourth phase will, like the other three, be presided over by a masculine zoa, but here it is the feminine space of Enitharmon's crystal cabinet that provides a domain for the fourth phase.

Enitharmon's crystal cabinet is the focal centre of the main poem's event sequence, which the descent into birth of "the secret child" initiates. It is of no value to enquire into this child's identity. It could be Jesus, as the resemblances of these opening lines to those of Milton's nativity hymn suggests.[7] But it could be the nameless female, or it could be Orc, whom Los subsequently addresses as "first born of Enitharmon". The neoplatonist critic Kathleen Raine understands this child's descent "thro' the orient gates of the eternal day" to image the soul's descent into mundane existence. For our purposes, the neoplatonic descent can be extended; the secret birth is the apparition or manifestation phese within the fourfold process; the child might be named Orc or Vala or even Jesus, depending upon how the process is viewed, and whether it is seen in its timeless, recurrent image of an absolute form, or as a single event within history.

This birth becomes a multitude in the next few lines where it is reflected in "Enitharmon's crystal house" in which Enitharmon's "sons & daughters rise around". The crystal house may be identified with Boehme's "vegetable mirror". In Jerusalem the image alters to "the Looking-Glass of Enitharmon". What it means is that Enitharmon is the eternal principle of birth; she is the material background or substratum upon which the activity of the creative mind is imaged. The paradigm of this birth is Jesus, in whom the absolute mind of God is imaged; as a process of the human mind, the type of this birth in Blake's poetry is Orc. But now comes the crucial point. When seen in multitude, the birth assumes the forms of daughters as well as sons. Indeed we have seen that the poem begins with the lament of a nameless daughter of Enitharmon. The status of these daughters, their capacity to bear the onus of a name, depends on the status of the world of phenomena. If the abstract will, the positive self-determination of mind, is alone of value, and all the rest is essentially extrinsic to mind, as the goddess of Parmenides would have her mortal acolite believe, then the daughters are illusory, eternal shadows. But if there is intrinsic value in the things which bind our affections to the world, if the sensual pleasure of the symphony or the imagery and colouring of the picture are not accidental to the mental form, then the daughters of Enitharmon (and indeed the whole feminine pantheon) are inextricably part of the fourfold process, and the imagerial content of the human memory has as much ontic value as the matrical structure of mind.[8]

But given the value of memory, there is an associated danger that it will come to dominate the mind as a result of the fall into a relational world that the Lambeth books describe. Enitharmon's voice arises alone in the heavens which echo with her images and actually eclipse the mind.

> Now comes the night of Enitharmon's joy.
> Who shall I call? Who shall I send?
> That Woman, lovely Woman! may have dominion?
> Arise O Rintrah thee I call! & Palamabron thee.

> Go! tell the human race that Woman's love is Sin:
> That an allegorical abode awaits the worms of sixty winters
> In an allegorical abode where existence never came:
> Forbid all joy, & from her childhood shall the little female
> Spread nets in every secret path. E 33 - 41

It is one of the ironies of the critical tradition that Blake inspired, that no other excerpt has so frequently been quoted out of context. To deduce from it that Blake was ridiculing the possibility of human immortality and declaring that eternal life is a delusion propagated by those who hate joy, is to overlook the perspective from which Enitharmon makes this utterance. She is denying eternal life because she is alienated from Los, and therefore from absolute location; she is enclosed in a universe whose origin and only principle is matter. She is beyond the access of the intellective principle, Los; like the empirical philosophers whom Blake condemned, she can understand mind only as a local emanation of sense data. There is as little continuity between her and the eternal life of the fourfold process as there is between the pictures and the text of the poem.

It is not until _Milton_ that the human meaning of this dominance of the memory principle is fully explored. In _Milton_ the poet's task of converting the opaque and mentally obstructive stuff of merely accidental memories into imagery capable of articulating mental worlds is set out. There the full significance of the names Rintrah and Palamabron, upon whom Enitharmon calls, is to be understood. In _Europe_ they are simply what is left of the male principle in a universe from which eternity has been excluded. Such a universe the poet calls "a female dream".

> Enitharmon slept
> Eighteen hundred years: Man was a Dream!
> The night of Nature and their harps unstrung:
> She slept in middle of her nightly song
> Eighteen hundred years, a female dream. E 55-59

It is as though Enitharmon encapsulates human life in her crystal cabinet, as though that interpretation of history which sees human existence as a sequence of causes and effects, of births and growings up and propagations and deaths without intellectual meaning is the female delusion which cannot help but arise when knowledge of eternity is lost.

Enitharmon's dream is of the eighteen hundred years of history which followed the birth of Jesus up to the writing of Europe. The pattern of historic interpretation was laid down by Gibbon in his Decline and Fall of the Roman Empire. According to Gibbon's interpretation, Jesus was merely mortal and gave rise through a sequence of causes and consequences to a history of errors and disasters. Pursuing the sequence of causes and consequences to an illusory infinity,[9] Blake aligned its totality with an archetypally serpentine druidic temple. During the sleep of Enitharmon, this temple is seen as the haven of the followers of a "fiery king" towards its "southern porch".

> In thoughts perturbed they rose from the bright ruins,
> silent following
> The fiery King, who sought his ancient temple serpent formed,
> That stretches out its shady length along the Island white.
> Round him roll'd his clouds of war; silent the Angel went
> Along the infinite shores of Thames to cloudy Verulam.
> E 71-75

David Erdman interprets this passage in light of his thesis that Europe recounts the means used by political and religious potentates towards the close of the eighteenth century to pervert sexual energy and to enslave, using nationalistic propaganda, their potentially free subjects. For this purpose Pitt, currently the English war minister, instituted a psychological onslaught upon common sense in order to prepare the public for a declaration of war against France.

Such a war was designed to appropriate the nation's spurious energy for his own purposes.

> Blake's way of describing Pitt's turning to this sort of preparatory attack on morale is to say that Rintrah led his council in clouds of war, to Druidism -- to "his ancient temple serpent-formed That stretches out its shady length along the Island white" of Britain.

Erdman sees Druidism as "the aggressive sacrifice of others" in line with the tyrants' creed of preserving a public god crafted in their own oppressive image.[10]

The eighteen hundred years of Enitharmon's sleep is a measure of the chronological separation between the historical moments of the birth of Christ and the poem's creation. In pursuit of his thesis, Erdman goes on to declare that the events to which *Europe* alludes are in themselves apocalyptic. But in asserting this, Erdman oversteps the limits within which Blake conceded value to the material world of historic events. It is the poetic imagination alone which fuses Christ's nativity with the events of Blake's era; to the historical enlightenment of the eighteenth century and its humanistic hopes the poet allowed no intrinsic worth. Although it is true that in *Europe* the apocalyptic awakening of Enitharmon is achieved by "A mighty Spirit Nam'd Newton", there is no evidence that Blake supposed the new world of empirical knowledge which Newton fostered to exert such a catastrophic leverage on the causal sequence of history that through material change men could again have access to a lost absolute. Though Newton's imaginative genius might impregnate the same heaven as Blake's, in causal terms Newton's influence was just one more event in the world's endless "strife of blood" which the poem's ending desolately anticipates. The true apocalypse is within the individual, not in the political Zeitgeist. The poem offers no release from its cycle of history except in the pictorial sequence.

Before considering this other part of the poem, let us consider a crucial conflict between two critical theories of Europe. Following Erdman, Michael Tolley suggests that although the first coming of Christ is one with that apocalyptic second coming which Orc's arising signifies, the nativity of Jesus is not completed until eighteen hundred years have elapsed. Eighteen hundred years is the time needed for the fruition of the seed originally sewn by God's incarnation. For as long as the seed is underground, Enitharmon in dream beholds a dreary historical event sequence and laughs to see the years of human repression. By this account Tolley interprets plate four's picture of a female peering at the recumbent form of a male youth as a portrayal of Enitharmon playfully lifting the coverlet from the bed on which Orc (incarnation of the apocalyptic spirit of human revolution) with radiant head lies asleep. Tolley believes it to be a reworking of the Samson and Delilah theme.[11]

But the female form in this plate has an expression which is neither playful nor triumphant; it is of great anguish. Mona Wilson interprets the picture as follows:

> Nature is worn out with travail and fears what she may bring forth...Enitharmon renders impossible the spiritual freedom which should have followed from the birth of Christ, and then she, Inspiration, slumbers for eighteen hundred years.

She whom Wilson calls 'Nature' is the shadowy female of the "Preludium". By understanding Enitharmon as the dormant spirit of inspiration stationed over and above Nature to control her progeny, Wilson helps to clarify the distinction between Europe's feminine forms.[12] The female who beholds the sleeping male images the poet's inward perception in beholding its counterpart situated in the phenomenal universe. Fruition has occurred after a lapse of eighteen hundred years because the individual poet Blake has so determined his imagination; the male form, whom Tolley identifies with Orc the symbol of political revolution, is the poet's perception of the human form sanctioned by its eternal union with Christ's.

When the female peers into the coverlet beneath which lies the male form, it is as though the two opposite ends of the poem's universe are separated by a shroud. The female principle, the universe of mundane imagery, cannot behold the face of the male and therefore cannot apprehend the intellectual source of experience. Beginning with the "Ancient of Days" frontispiece, Europe's pictorial sequence displays the causes of this inability and loss, and their results. Plate one is described as follows by Geoffrey Keynes:

> Above the text a man with a walking stick in one hand and a load strapped to his back is making his way as a pilgrim through life to his spiritual goal. He is passing a rocky cave where lurks an assassin with a dagger, representing the evils of material existence, ready to attack him.[13]

Subsequent plates portray various stages of "the evils of material existence" culminating in a scene on plate thirteen in which pilgrim and assassin have been replaced by a man in fetters and his jailor. This is a logical conclusion on a cause and effect level. But the pictorial sequence happens also to work on a different level.

The serpent is one of Blake's recurrent motifs. A coiled serpent is on the title page and reappears in a different posture several plates later. Often in Blake's canon the serpent is synonymous with nature. We saw how the "temple serpent formed" is imagerially transmuted in Europe to "the infinite shores of the Thames". These shores are infinite because they are paradigmatic (as the serpent is) of the mental boundary between mind and phenomena. In plate four that boundary is imaged as a shroud separating male and female. If you follow the serpent along its extension, you follow a mere series of causes and effects. But the serpent perceived in its own fulness becomes an object of intrinsic value. This understanding of the value of the material world, of nature, is vividly brought out on plate nine, in which two forms, male and female, blow upon trumpets. But unlike Newton's trumpet blast which merely ushers in a new cause and effect sequence, these trumpet blasts defy natural causation by turning into ears of wheat.

Alfred Kazin perfectly summarizes what such a transformation means.

> What has been designed is bound, much as Blake disliked all limits. So he carried the force and delicacy of his longing for the infinite into the subtle inwardness of everything he drew...the words on the line seem to grow like flowerheads out of a thicket. Each hand-printed letter of script, each vine trailing a border between the lines, each moving figure above, beside, and below the page mounts and unites to form some visible representation of the inner life of man -- seen in phases of the outward nature.[14]

A new realization of the intrinsic worth of "the inner life of man" or the human form -- of each particular life, each form, rather than a universal intellectual process -- is what distinguishes Europe from the other Lambeth books and characterises this poem's contribution to Jerusalem's forming world.

CHAPTER FIVE
The Four Zoas: Assembling the fourfold process

Each of the four Lambeth books so far discussed has been dominated directly or indirectly by one of the four principal figures of the process in which Blake reveals and articulates his vision of eternity. The books of Los, Urizen and Ahania make up a group which provides the nucleus of the first three phases of this process, while _Europe_, bypassing this purely abstract threefold, establishes a context of mundane experience. _The Four Zoas_ houses all four phases.

It is the most characteristic of Blake's epics in that it is permeated throughout by that quaintness which makes Blake's worlds unique. _Milton_ and _Jerusalem_ have a self-conscious quality about them which arises partly from the poet's recognition of a bardic role and his avowal of a conscious task and partly from Blake's mature understanding that the imagery of experience is crucially part of the world of the mind. A trace of this self-consciousness is present in _Europe_, but in his later works Blake undertakes to display, as it were, the peripheries of the human mind, those "infinite shores of the Thames" which form the boundary between the archetypal location of cities, counties and countries, and their empirical presence to the human perceiver.

What _Europe_ intimates and what _Milton_ and _Jerusalem_ establish in detail is a new and much larger concept of eternity. This new notion exists alongside the neoplatonic eternity of the three early books. _The Four Zoas_ is intermediary between the new and the old. Its strong and symmetrical structure attests to Blake's first full development of the fourfold process which by its nature transcends his early neoplatonism and anticipates the later visions. The presence of

Blake's second vision of eternity radically determines the structure of the poem, which is composed of nine "Nights". The sequence of Nights is a partially sincere and partially parodic imitation of Edward Young's *Night Thoughts*.[1] Young's poem is a verse homily written to warn a young man of the evil destiny to which his dissipated life was bringing him. Blake's poem obligingly fills out Young's context. It provides a metaphysical underpinning to the circumstances of the young man's fall. Blake transforms the young man into Albion the universal man, whose emanation -- the outward expression of his inward state of grace -- is Jerusalem. In the poem's unfolding manifestation of eternity Albion assumes a series of forms named the Zoas whose feminine counterparts are forms of Jerusalem.

The fall is brought about by the inherent fact of limitation under which the human mind apprehends eternity. In *The Four Zoas* this fall is expressed by the reciprocal motion of two deities in human form. These can be called the *primary* or *outer* Zoas. Tharmas receding from the eternity of Urthona induces a dimensional spreading out of Urthona's inward imaginative energy. The spreading out assumes the form of Enitharmon. The situation is as in *The Book of Urizen* when "the will of the Immortal expanded Or contracted his all flexible senses" to posit a sort of spatial receptacle for his expansion. Tharmas is the god of this spatial 'otherness' to Urthona. Tharmas defines the extremity of Enitharmon's expansion. As he does so, a diminished form of Urthona is drawn into temporal being within the world subtended in the poet's vision between Urthona and Tharmas. This component is Los.

The distance spanned between Urthona and Tharmas is the totality of human experience. We can regard it as the macrocosm because eternity embraces all experience. Alternatively we might understand this totality as macrocosmic mind because it is the fully expressed range of possibilities within the creative imagination of God. Yet this macrocosm embraces a fall from that eternity which Urthona still inhabits. And the fall involves a loss of the Godlike quality of imagination. In other words there exist the two forms of an exclusive and an inclusive eternity. The exclusive eternity is Eden. Having no worldly contagion, it recoils from predication within any worldly system of thought. The inclusive eternity is the full extent of macrocosmic mind; that portion of eternity which is outside Eden to the extent spanned by the distance of Tharmas's fall is Beulah.

> There is from Great Eternity a mild & pleasant rest
> Nam'd Beulah, a Soft Moony Universe, feminine, lovely,
> Pure, mild & Gentle, given in Mercy to those who sleep,
> Eternally Created by the Lamb of God around,
> On all sides, within & without the Universal Man. FZ 1:86-90

Beulah is feminine for the reason that Europe's world is feminine: it contains the mundane imagery in which the abstract masculine intellect of Albion is outwardly manifest. If Urthona is the principle of eternity's generation of energy, Tharmas is the opposite principle which generates material to clothe "eternal births". Now consider the attributes of a single generation.

We first came across these single generations of energy in The Book of Los. There "separated fires, froze in A vast solid without fluctuation" appear singly as "fiery spheres". In agglomeration they form the "vast rock of eternity". They are simultaneously the fiery generations of Los and an impenetrable solid barring him from eternity.

One of these fiery generations next appears in The Book of Urizen as "the dark globe of Urizen". The poet also calls this "the vast world of Urizen". Then in The Book of Ahania,the fiery form of Fuzon rising in a winged chariot is also such a generation of eternity's energy, which Urizen meets and opposes with a "broad Disk" which "was forg'd in mills where the winter beats incessant".

In The Four Zoas this opposition between a fiery generation of Los and the principle of coldness and consolidation takes the form of a conflict between Orc and Urizen. We have seen in Europe that Orc is the son of Los and Enitharmon; as the first born he is paradigmatic of those generations of energy which Los transmits. What Urizen does is to freeze the fiery quanta by binding their energies into themselves to form the "globe of fire" or microcosm.

If the fall of Tharmas away from Urthona defines the macrocosmic span of eternity, any specific moment of this downthrust from "Great Eternity" into the lesser eternity of Beulah is an instance of the microcosm. The microcosm can be visualised as a shell guarded by Los and moulded and modified between the warring contraries of Orc and Urizen.[2] The microcosm pertains to individual mind; it permits human communion with the fourfold process, because the fourfold contains Urizen and Orc as secondary or inner zoas. Here, as always with Blake's world, one must remember that in eternity all four zoas are unfallen. If we were to suppose that an eternal form could sustain a fall from eternity, then the integrity of eternity would have been violated. This is the paradox of eternity in Blake's canon: it simultaneously undergoes division and remains inviolate. That is why the later epics contain two forms of eternity. In one sense the zoas never do undergo a fall; it is the human mind's endeavour to predicate eternity which causes a distortion. Eternity in its exclusive form can never be known because as eternal mind it underlies the possibility of knowledge. What alone can be known is the image sequence which is generated when the poet attempts to discern those "Worlds of Thought"upon which human consciousness is founded. His attempt to articulate eternity in recognizable pictures and language constructions induces the spreading out of eternity between Urthona and Tharmas as an array of mundane images, which is at the heart of Blake's poems.

The inviolable forms of Urthona, Luvah, Urizen and Tharmas are available to mortal vision only as debased and warring gods. Their arguments and strivings and wars are the images that eternity assumes when gazed on by a mortal poet. Hence Luvah and Urthona are seldom seen in their own right; because they pertain rather to the state of Eden than Beulah they are not seen as personally fallen, but instead assume the names of Los and Orc. Within the outer eternity of Beulah, the contraries of Orc and Urizen define the two further states of Generation and the Ulro. The latter state is an enclosure because Urizen is a principle of enclosure.

Now Beulah is still an unfallen state; it defines the range of the "all-flexible senses" of Urthona. It still exists, in other words, within the absolute location of eternity. And here exactly is where the paradox of eternity sets in. It is Urizen's eternal and unfallen task to provide an enclosing limit for Urthona's expansion. Reminding him of his task, his emanation Ahania asks:

> Why sighs my Lord? Are not the morning stars thy obedient Sons?
> Do they not bow their bright heads at thy voice? At thy command
> Do they not fly into their stations & return their light to thee?
> The immortal Atmospheres are thine; there thou art seen in glory
> Surrounded by the ever changing Daughters of the Light.
> Why wilt thou look upon futurity, dark'ning present joy?
> FZ 111:5-10

It is Urizen's eternal situation to confront and face, as though from an opposite end of eternity, the fiery generations of Urthona and give them a distinct shape, a determining boundary. That is why "the morning stars" are beneath Urizen's command. His is the province of "the immortal Atmospheres" because the very activity of supplying an outward boundary to a spiritual expansion entails the limiting existence of a non-spiritual atmosphere, or at least a something-other than spiritual expansion. Out of this something-other the enclosing limit is to be condensed.

But this necessary existence of a something-other contains an intimation of the fall. The material of that something-other may be understood as water: the water of hyle, the material stuff of the universe which Tharmas eternally generates. Urizen is "surrounded by the ever-changing Daughters of the Light" because the waters at the nadir of expansion reflect the Sons' fires changeably, as an ocean would. Now if Urizen alters his perspective and gazes upon the waters rather than upon eternity, he looks upon a fallen world. He looks upon a "futurity" of entropy. The Four Zoas was therefore subject to a problem which was not fully resolved until Jerusalem was written. To what extent does Urizen belong to the eternal unfolding of the fourfold, and to what extent is he a force exerted against that eternity by the poet's intrusion? Here and in the earlier works he belongs uncomfortably to both universal and individual mind.

The Four Zoas was Blake's first attempt to resolve this problem. It was finally abandoned because the second half contains so much of what was to compose Milton and Jerusalem that the first half is unbalanced. For it was initially designed as Vala, a simple extension of The Book of Urizen from the point of view of Vala, who represents the feminine of eternity, the watery principle reflecting the male and tempting him to fall. But in the early Nights of the poem, the individual mind is not the active force which it later becomes; its world is much nearer to the impersonal neoplatonic world allegorizing the powers of intellection. In later Nights the particular and individual have their place.

The poem is initiated by a marital quarrel between Tharmas and his emanation Enion. Their relationship is a paradigm of the male/female duality in Blake's works. Tharmas in anguish asks:

> Why wilt thou Examine every little fibre of my soul
> Spreading them out before the Sun like stalks of flax to dry?
>
> * * *
>
> O Enion! thou art thyself a root growing in hell,
> Tho' thus heavenly beautiful to draw me to Destruction.
> Sometimes I think thou art a flower expanding;
> Sometimes I think thou art fruit breaking from its bud
> In dreadful dolor & pain; and I am like an atom
> A Nothing left in darkness. FZ 1:41-42; 51-56

This relationship has a quality which resembles the flower-like opening out of eternity discussed in chapter two of this study. What Tharmas describes is a state of flux in which sometimes his inward vision is spread out by Enion "like stalks of flax to dry" — its unity as it were translated into a heterogeneity of mundane images — and sometimes she herself appears as the expansion of his vision, and Tharmas is emptied out. So one way of imagining the fall of Tharmas is as an expansion, a stream flowing from a fountainhead in Eden to an ocean beneath Beulah.

The nadir of this fall is the ocean since water most appropriately images the *materia prima* which is Tharmas's element; his eternal function is to clothe the poet's vision of eternity in sensuous imagery. Where he falls, the scene is transformed to that of Enion weaving a "Spectre" of Tharmas, as though she is inducing his fall by unravelling "every little fibre" of Tharmas's soul and reassembling it as something outside eternity.

This is the first time that the spectre appears in Blake's epics, though earlier in this study it was identified as part of the threefold process. The Spectre of Tharmas may be thought of as the abstract direction of his fall; it is a measure of the alienation from eternity which Tharmas represents, or of the division between Enion and Tharmas. The emergence of this spectre within Beulah is witnessed by the feminine component of Beulah, the "Daughters of Beulah".

> The Circle of Destiny complete, they gave to it a Space
> And nam'd the Space Ulro, & brooded over it in care & love.
> They said: "The Spectre is in every man insane & most
> Deformed. Thro' the three heavens descending in fury & fire,
> We meet it with our songs & loving blandishments & give
> To it a form of vegetation. But this Spectre of Tharmas
> Is Eternal Death. FZ 1:93-99

The Daughters' reference to the "Circle of Destiny" reveals a still further transformation of the relationship between Enion and Tharmas because Enion's spectral wove is simultaneously a weaving of this Circle. It is a labour of nine nights and days which correspond to the nine nights of the poem; in other words the fall of Tharmas is an account of the poem's coming into existence. The poem itself is a Spectre: it is an abstraction from the energy of eternity.

But the fall of Tharmas is not only that; on a macrocosmic level it is also an account of the world's coming into being, in which Enion is the feminine principle weaving a material substratum to clothe the masculine of eternity. That is why the Spectre of Tharmas is seen as "Eternal Death" by the Daughters of Beulah. Tharmas is the principle according to which mental forms become attenuated by wholly non-mental substance. His separation from Enion is a commitment of life into a relational world where everything is entropy-bound, committed to a sequence of causes and effects and ultimate decay.

The Circle of Destiny is appropriately the product of division between Tharmas and Enion. In order that the knowable form (of a poem, in this case, particularly) might be impressed on things that are mental, the abstract process of thought has to be clothed in the imagery of a world which is subject to a predestined causal sequence. But this destiny is circular because a linked sequence of causes and consequences fetters the imagination in a circular trap where even the mind seems to be a part of the sequence. The only escape from a consciousness which is condemned to understand all things in causal terms is to discover a mental reality which can transcend causality. Such a cyclic trap is a dominant feature of Jerusalem; it is evident in the continuous efforts of Los to rebuild Golgonooza, to articulate an ideal city where the very process of articulation tends to bring about the city's reiterated destruction.

The Circle of Destiny and the world of the poem are released as Tharmas falls. The release is a necessary part of the fall; it displaces what is established in the outer eternity of Beulah. The outer eternity is still within absolute existence, but displacement from here means a fall into a relational world. It means dissociation from the absolute. Tharmas confers a fallen autonomy upon the world of waters. He "stooped his innocent head",

> And stretching out his holy hand in the vast deep sublime,
> Turned round the Circle of Destiny with tears and bitter sighs
> And said: "Return, O wanderer, when the day of clouds is o'er".
> FZ 1:67-69

Since the fall of Tharmas and his separation from Enion is one measure of the distance spanned from Eden to Beulah, the Circle of Destiny may be understood as a microcosm within the macrocosm. What follows its release from Tharmas is the birth of Los and Enitharmon, who emerge like primeval human microcosmic forms amid a microcosmic universe. Their universe is the Circle of Destiny.

Los and Enitharmon are the offspring of Enion and the spectre of Tharmas. The spectre formed as an outward expression of Enion's loss of the absolute. His offspring may be understood in terms of the new life which is begun in a world of relations. The spectre of Tharmas represents all that is lost by the fall. But according to a different perspective, space and time come into being as an act of providence.

> Then Eno, a Daughter of Beulah, took a moment of Time
> And drew it out to seven thousand years with much care & affliction
> And many tears; & in every year made windows into Eden.
> She also took an atom of space, & open'd its center
> Into Infinitude, & ornamented it with wondrous art. FZ 1:133-137

This passage reminds us of the opening of The Book of Los in which Eno looks back on "times remote". Though the "times remote" necessarily incorporate time and therefore point to a limited, dimensional universe, they are unfallen because Eno's work is all done according to her knowledge of absolute location. She is able to make windows into Eden because she is aware of how her dimensional world stands in relation to eternity.

Here something becomes apparent which was not evident in Blake's earlier work: the metaphysical basis of Eno's awareness and her work.

> Astonish'd sat her Sisters of Beulah to see her soft affections
> To Enion & her children; & they ponder'd these things wond'ring.
> And they Alternate kept watch over the Youthful terrors.
> They saw not yet the Hand Divine, for it was not yet reveal'd.
> But they went on in Silent Hope & Feminine repose. FZ 1:138-142

The first mention of Beulah had established both its providential quality and its femininity. It is what Ahania calls the "immortal Atmosphere". Beulah is a contrary to the masculine spiritual energy of Eden against which eternity can be known and registered. That is why the "Hand Divine" is present throughout the range of fall from Eden to Beulah. In this sense the fallen world of "Enion & her children" is all part of the absolute: Eden and Beulah are equal contraries within a unity which transcends both, and therefore even transcends Urthona.

But to the extent that Eden is equivalent to eternity as an exclusive domain, Beulah is a negation of eternity, and Enion's children are lost from the absolute.

> But Los and Enitharmon Delighted in the Moony spaces of Eno.
> Nine Times they liv'd among the forests feeding on sweet fruits;
> And nine bright Spaces wander'd weaving mazes of delight.
>
> * * *
>
> He could control the times & seasons & the days & years:
> She could control the spaces, regions, desart,flood & forest,
> But had no power to weave a Veil of covering for her Sins.
> FZ 1:143-153

Los and Enitharmon inhabit the world of the microcosm, the Circle of Destiny into which Enion draws out and spreads out the falling Tharmas. Therefore the nine times and spaces refer to the Circle's nine days and nights and to the poem itself. Though they are wandering in a space which Eno has defined, they are also "weaving mazes of delight". This separated world is partly of their own making.

Los in controlling time is nearer to the Edenic perspective of Eno than is Enitharmon. Time structures exist within eternity as "times remote", but spaces denote an existence quite separate from absolute location. Plato describes time as "a moving image of eternity[2]" which implies that time is itself eternal, though the events of time and its spatial imagery are a projection out of eternity.[3] In this respect at least, Blake seems to have adopted Plato's formulation; the poem's structure is like an image of eternity because it is a network of the "Nine Times" prepared by Eno. She prepares them according to her eternal perspective, as a muse dictating to the fallen Los the paths which he should tread. Yet Urthona is the origin of her knowledge; when Los participates in the weaving of temporal mazes he is also participating in the paradox of the Circle of Destiny, completing the circle.

In keeping with this paradox, the last of these nine times, which Blake also calls "The Last Judgment", actually serves as an image of eternity within eternity:it is the fountain-head of an eternal fountain whose flowing emanation is the substance of the preceding eight nights. In this respect it anticipates the final plates of Jerusalem which also exist as an exclusive eternity within an inclusive eternity.

The structure of The Four Zoas anticipates the more complex organization of Jerusalem especially in that two things are occurring simultaneously. On the one hand there is a forward event sequence initiated by the fall of Tharmas in Night the First whose immediate result is the creation of a diminished world to be inhabited by Los and Enitharmon and their progeny. On the other hand the poem has a non-sequential structure. I will first trace the forward sequence.

The fall is made complete,and contact with absolute location finally severed,when Enitharmon calls upon Urizen to preside over their world; and beneath his regime a marriage feast celebrates the union of Los and Enitharmon. The feast denotes a mental acceptance of the world of sensation -- the outward world -- as a reality independent of mind. The only valid response to such a world is to employ the human will, since of all faculties the will is peculiarly responsible for rendering outside nature tractable. In Night the Third, the metaphysical ramifications of Enitharmon's choice, this mental acceptance, are evident: Urizen as the proponent of will has to cast out of mind and conscience Ahania his feminine counterpart who represents all that the will cannot control. This is the moment when, in spite of Ahania's plea, Urizen turns to "look upon futurity, dark'ning present joy". He endeavours to control futurity, to gain control of the Circle of Destiny. But the result is that the Circle recoils upon Urizen's universe, because destiny involves a sizeable element of the irrational and unpredictable.

The sea of blind, incoherent matter devastates the universe. Upon the chaotic flood rides the mirroring principle, Tharmas: god of mindless stuff. In Night the Fourth he is joined by another fallen form, the Spectre of Urthona, who is an inversion of the Spectre of Tharmas. 'Inversion' here means that whereas the spectre of Tharmas personifies the fantasies and illusory hopes of fallen existence, the Spectre of Urthona represents the sense of hopeless loss, of alienation from Eden which is brought about by the division of Urthona into eternity and not-eternity.

Under the direction of Tharmas, Los and the Spectre of Urthona perform the "binding of Urizen". During the course of this binding, a human form emerges who is tied to the cause and effect sequence of evolution and history. This is the culmination of Urizen's regime built on will: all that exists in the universe outside human control finally and inevitably comes to assert itself by the relentless logic of natural causality. A regime that is founded upon a conqueror's will to gain power contains a debased residue of spiritual and imaginative desire. But the heavy inertia of matter, of the dreary world of mortality, of evolution, birth and death, lacks even that. It is an absolute nadir of life without spirit that is reached at the end of Night the Fourth.

Then in Night the Fifth there is a volcanic eruption; the earth, or Enitharmon, gives birth to a fiery, demonic child, Orc. This birth is the resurgence of whatever in human life is not subject to natural causality. From this point onwards there is a steady spiritual regeneration culminating in a moral war in Night the Eighth and "The Last Judgment" in Night the Ninth where Los tears down the fabric of time and space and all the artifices of human error and commits them to a universal holocaust. On this occasion Albion arises from spiritual sleep and judges the universe; distinguishing error from truth at last, he casts off the error in the holocaust.

The four zoas resume their eternal forms and Urizen repents:

> "O that I had never drank the wine nor eat the bread
> Of dark mortality; nor cast my view into futurity, nor turn'd
> My back, dark'ning the present". FZ 1X:163-165

Yet such a repentance, as well as the conduct that prometed it, are irreconcileable with the eternity of Urizen. For it is not Urizen himself who actually sustains a state of fall; it is the poet's perception of the fourfold process of eternity under the limitations of mortal existence that causes not so much a distortion of Urizen and the other zoas as their reduction to personification status. In their own right they are gods whose passions cannot be fitted into earthly categories. But when their actions and speeches are translated by the poet, they come to personify such passions as lust for power, which are all too human. The vastness of a god's passion is necessarily translated into human degrees of magnitude; if Urizen is somehow greater than a human tyrant, he is so because as the ultimate personification he has a mortal giant's power. But the difference is merely quantitative. The quality of a god cannot be translated.

That is why *The Four Zoas* should not only be read in a forward direction. The poem also has a wing-like structure which is an unfolding or anatomy of eternity. We have seen how the forward thrust of the poem has a nadir at the close of Night the Fourth, and how an upward movement follows it. Structurally this becomes translated into a wing-like symmetry. Nights four to one and nights five to eight actually reflect each other. Here is the centre, the axis:

> The winter spreads his wide black wings across from pole to pole;
> Grim frost beneath & terrible snow, linked in a marriage chain,
> Began a dismal dance. The winds around on pointed rocks
> Settled like bats innumerable, ready to fly abroad. FZ V:32-35

All nature is poised and expectant, and the birth of Orc occurs as the earth-shattering fulfilment. There follows in Night the Fifth a binding of Orc which resembles the binding of Urizen in Night the Fourth. In Night the Sixth Urizen finds himself trapped in a sequence of travels which parallel Night the Third's acts of determinate will whose culmination is Ahania's ejection from Urizen's palace. In Night the Seventh a convulsive birth of Vala from Enitharmon occurs, which mirrors the bursting of the bounds of destiny brought about by Urizen's machinations in Night the Second. And the triumphal resurgence in Night the Eighth of the determinate artistic power of Los reflects his passively impressionistic acceptance of Eno's providential constructions in Night the First. The events in one wing parallel and invert those of the other; where one displays determinate activity, the other displays a corresponding loss of freedom.

From his centre in Night the Ninth, Albion delineates this self-mirroring universe; the two contraries which meet in eternity are the opposite and now reunified "ends of Beulah", whose conjunction has implications to be explored in *Jerusalem*. The two "ends" become polar antitheses permitting the self-mirroring which alone makes possible the poet's representation of mind.

CHAPTER SIX

Milton and the place of poetic inspiration: predestination revisited.

Like The Four Zoas, Blake's second major epic is too long for detailed exegesis here, so discussion will be confined to those elements of Milton which directly anticipate Jerusalem. It is explicitly concerned with the process of poetic composition and the sort of mental pilgrimage that a poet undertakes. By 'a poet' I mean any poet whom Blake would have considered inspired; any poet, in other words, who has access to those "Worlds of Thought" which Jerusalem was finally to lay out.[1] In the early books the poetic observer was striving for an articulate rendering of what was universal in his own vision. The poet seeks authenticity in the abstract personification of mental processes; abstract forces rather than the particulars of his experience seem universally valid. Later, when Blake repudiated this essentially neoplatonic assumption, it is likely that his work on The Four Zoas, though ultimately discarded, prepared his way for that crucial repudiation. It described or founded a universal place for that personal vision; it asked what portion of eternity Blake's own vision occupies. The transformation of Vala into The Four Zoas marks Blake's assurance that his vision lies in the eternal rather than the temporal (or shadowy) areas of eternity; even the mundane particulars of his own experience have a universal validity. Blake is on the verge of writing epic poetry which will convey his own voice and contain his own presence.

For Milton retains no doubt of the poet's authenticity. Here Blake claims to be speaking with confidence about Milton's visionary experience as a poet, as well as his own. It is not merely that Blake is recording, in a highly fanciful idiom, his own experiences as a reader of

Paradise Lost, and thence infering the author's experience in writing it. Blake actually claims that a spiritual form of the seventeenth century poet underwent a pilgrimage within a universe of thought whose fullest expression was to be Jerusalem. Milton describes that pilgrimage.

What especially enables Milton to describe a universal poetic pilgrimage is the presence of a Bard, whose relationship to Milton within the poem resembles the relationship of Los to Blake. The Bard's song, with which Milton opens, acts rather as The Last Judgment acts in The Four Zoas. It is a 'meta-poem' , which is to be read in parallel with the main body of the poem as well as sequentially. Structurally Milton is like The Four Zoas in reverse. There the meta-poem is the culmination and at the same time the quintessence of the wing-like structure of the preceding nine nights. Here the meta-poem initiates the remainder of the poem, which displays Milton's journey through those very worlds of thought which Blake's persona traverses. Just as The Last Judgment redeems the absolute essence of human experience, so the Song of the Bard images the essential experience and function of the Bard throughout and beyond human history. It provides a new vision of the mental areas which Paradise Lost described, only with a quite different account of predestination and its significance.

Milton's journey is undertaken as a result of this song, in order by its inspiration to correct the errors either undergone or caused by his own poetic output, his "Sixfold Emanation scatter'd thro' the deep In Torment".

> To go into the deep, her to redeem & himself perish
> That cause at length mov'd Milton to this unexampled deed,
> A Bard's prophetic Song: for sitting at eternal tables,
> Terrific among the Sons of Albion, in chorus solemn & loud
> A Bard broke forth: all sat attentive to the awful man. M3:20-24

Milton's journey of redemption may be understood in either of two ways. Since historical fact overrules the possibility that he physically returned to earth to rewrite his epics, perhaps according to the dictates of Swedenborg, we are left with either the possibility that Milton itself is the corrected version, written by Blake according to Milton's inspiration, or that Milton is designed to educate the reader correctly to revalue Milton's epics. A pleasing variant of the latter alternative is the possibility that Paradise Lost is itself the corrected epic.

Milton consists of two books of unequal length. Their inequality images the relationship between Paradise Lost and Paradise Regained. The Bard's Song, the meta-poem, takes up the first half of Book the First, while the body of the poem, composed of the second half and Book the Second, exhibits the wing-like symmetry of the body of The Four Zoas; in Milton a structural apex is formed by the close of Book the First and the opening of Book the Second. The falling motion which Book the First describes represents Paradise Lost as the rising motion of Book the Second represents Paradise Regained.

The Bard's song, to which the sons of Albion listen while "sitting at eternal tables", begins with a restatement of the conflict between the two secondary zoas. Luvah and Urizen are replaced by the forms of Palamabron and Satan. One of the contributory causes of fall in The Four Zoas is that Urizen suggests to Luvah that they divide the heavens between them. What causes the fall is not the particular distribution that Urizen proposes, but the entailed division of eternity. In Milton it is not because Satan suggests a particularly inappropriate redistribution of labour that he jeopardises eternity. It is because he renders eternity vulnerable to predicative categories that he sets in motion those events which necessitate Milton's act of redemption. The following passage establishes a scenario of fall. It reveals Satan's stratagem.

> with incomparable mildness
> His primitive tyrannical attempts on Los: with most endearing love
> He soft entreated Los to give him Palamabron's station;
> For Palamabron return'd with labour wearied every evening.
> Palamabron oft refus'd; and as often Satan offer'd
> His service, till, by repeated offers and repeated entreaties,
> Los gave to him the Harrow of the Almighty; alas, blamable!
> M5:5-11

This exchange of functions, which is recognisably a restatement of Urizen's usurpation in the books of Urizen and Ahania, has two contrary results. One is the disruption of Palamabron's eternal situation.

> Next morning Palamabron rose: the horses of the Harrow
> Were madden'd with tormenting fury, & the servants of the Harrow,
> The Gnomes, accused Satan with indignation, fury and fire.
> M5:18-20

Palamabron is the god-like principle of the fiery bearers of the "Harrow of the Almighty". Like Fuzon, these gnomes and their energies are frustrated by Satan's attempts to recruit them to his service. When human energy is harnessed to the formulation of such systems of empery and predicative thought as characterize Urizen's fallen world, it ultimately recoils upon and negates itself for want of a subject matter more tangible than the self-preservation of a spectrous system. The second result is a parallel disruption of Satan's eternity.

> Satan, returning to his Mills (for Palamabron had serv'd
> The Mills of Satan as the easier task), found all confusion,
> And back return'd to Los, not fill'd with vengeance but with tears
> Himself convinc'd of Palamabron's turpitude, Los beheld
> The servants of the Mills drunken with wine and dancing wild
> With shouts and Palamabron's songs rending the forests green
> With echoing confusion, tho' the Sun was risen on high. M6:4-10

This is imagination running wild, the product of a mind whose vision of eternal worlds is articulated by no organizing abstraction.[2]

The Harrow of the Almighty, like Fuzon's chariot, is recognisably an imagerial variant of that fiery energy which is central to the fourfold process. The essential function of a harrow is to prepare intractable soil for cultivation; Milton's Harrow is in the vanguard of the Divine Vision in the sense that it burns otherwise unimaginable pathways amid previously non-existent worlds and dimensions. It delineates the course through which the Divine Vision spreads in opening out from Eden to Beulah, whereas the Mills of Satan are rather to be thought of as mills and factories designed to process such fruits of culture as have been harvested and established already. The difference is between the functions of imagination and memory.

This dissention between Palamabron and Satan has as much to do with Milton's task of creating Paradise Lost as with his poem's actual visions of eternity. In fact more so; The Four Zoas is particularly concerned with the fourfold impersonal process, Milton with the inspiration indispensable for its poetic recreation. That is why the Harrow and all that it subsumes remains an external, inexplicable thing in the poem. Unlike the neoplatonic triune fountain of being upon which three phases of the fourfold process are based, the Harrow has something to do with the fourth phase, and a good deal to do with the threefold , personal process. It is not subject to abstract personification, nor does it break down into its eternal components of Luvah and Urizen.

That is why the conflict between Luvah and Urizen is re-rendered in the forms of Palamabron and Satan, and why the quarrel is brought under the jurisdiction of Los. This takes place in a world already fallen, in which Los the creator of Golgonooza is the only accessible substitute for Urthona's immediate power of divine vision.

For part of the process of redemption, of re-creating Milton's epics, entails the realisation that eternity and the events of eternity occur within the minds of individuals. To regard eternity as external in the way that Milton's epics often seem to suggest, is to obstruct one's possible redemption from the fall; it is to acquiesce in Urizen's proposed division of eternity which inaugurated the fall. To imagine externally the events or content of eternity is to suppose that imagination involves nothing other than an inward penetration of a world of fixities, just as Locke's theory of seeing involves the outward perception of an already fixed and interpreted world. But such a mode of imagining replaces eternity with, perhaps, remembered artistic recreations of eternity. God is not in the heavens which Dante, Michelangelo or St. John the Divine depicted, but in the energy with which those heavens are conceived. Therefore Blake says:

> When the New Age is at leisure to pronounce, all will be set right, & those Grand Works of the more ancient & consciously & professedly Inspired Men will hold their proper rank, & the Daughters of Memory shall become the Daughters of Inspiration...We do not want either Greek or Roman Models if we are but just and true to our own Imaginations, those Worlds of Eternity in which we shall live for ever in Jesus our Lord.
>
> PREFACE to Milton(excerpt)

He is asserting that Milton was in error and that Paradise Lost was misleading not only because its vision of God incorporates a rigidly Calvinistic notion of predestination and grace, but also because Milton was using remembered poetic forms to articulate that vision. Nor are these reasons distinct from each other; Greek and Latinate models could only make possible a fixed and facile account of God; the rigidity of Milton's sense of preordination is one with the stasis of his vision of world order. It attests a too-conscious synthesis of Homer's and Virgil's remembered pantheons. Also I suspect that Blake was simultaneously clarifying to himself his recent rejection of the impersonal necessity embedded at the heart of neoplatonism,[3] deeply rooted, as Plotinus's doctrines were, in the pantheons of the ancient world.

One of the essentially predestinarian and questionable features of Milton's world is its account of Sin. When Milton ventures into the fearful worlds of Blake's poem, one of his purposes is to redeem his "Sixfold Emanation". Certainly one meaning of this emanation is Milton's poetic output; but since Milton is actually an intelligent persona within the poem, his desire to redeem a feminine form possesses the literalness of a love story. Many commentators plausibly identify the sixfold emanation with Milton's three wives and three daughters; the singular form of this emanation, whose name is Ololon, may accordingly be considered the incarnate feminine image of Milton's vision, as Vala is of Blake's. So understood, Ololon's redemption entails the clearing away of Milton's latent dread that his Calvinist God disapproved of his energies.

Blake recognised that this dread may well have originated from Milton's self-obstructive mistaking of the imaginative substance of his Greek and Roman sources for their potentially doctrinaire shadow and the shadow that Plato, Socrates and Aristotle, Virgil and Plotinus cast upon Christianity. In other words, Milton's task is the redemption of a lost poetic conception of the feminine.[4] Reconsider how Blake prophetically expresses, in the Preface, what is to be done.

> When the New Age is at leisure to Pronounce, all will be set right, & those Grand Works of the more anciently & consciously & professedly Inspired Men will hold their proper rank, & the Daughters of Memory shall become the Daughters of Inspiration.

This difficult passage does not permit a sequential interpretation. Blake is not merely looking forward to a time when the English public will prefer to subscribe to original works of art and poetry rather than neoclassical imitations. He is asserting that under a leisured evaluation the very Daughters themselves will undergo a change of parentage. According to Blake there is to come a time[5] when the reader confronted with Paradise Lost will perceive in it the same eternal verities or imaginative archetypes which "ancient & consciously & professedly Inspired Men" perceived and brought into articulate form. So Milton is, above all, the account of an archetypal journey of a poet to discover these eternal verities. He is to discover them during the very process of discerning how his own mind can provide access to the "Worlds of Thought".

Milton's journey, once the primeval bard has found championship and protection in him, is through the "Vortex" of the microcosm into Ulro, subsequently to be generated into Beulah and the macrocosm.[6] Milton's passage through the Vortex has much in common with Los's relationship to the Globe of Fire: it is a journey through a vortex of energy, from source to periphery of a flame.

> The nature of infinity is this: that every thing has its
> Own Vortex, and when once a traveller thro' Eternity
> Has pass'd that Vortex, he perceives it roll backward behind
> Its path into a globe itself unfolding like a sun,
> Or like a moon, or like a universe of starry majesty--
> While he keeps onwards in his wondrous journey on the earth--
> Or like a human form, a friend with whom he liv'd benevolent.
> As the eye of man views both the east and west, encompassing
> Its vortex, and the north & south, with all their starry host,
> Also the rising sun & setting moon, he views surrounding
> His cornfields and his valleys of five hundred acres square.
> Thus is the earth one infinite plane and not as apparent
> To the weak traveller confin'd beneath the moony shade.
> Thus is the heaven a vortex pass'd already, and the earth
> A vortex not yet pass'd by the traveller thro' Eternity. M14:21-35

Here the earth is described as "one infinite plane" and as "a vortex not yet pass'd by the traveller thro' Eternity". By contrast "the heaven" is a "vortex pass'd already". Although it might seem as though two vortices are present, what the narrator names a 'vortex' is actually the ontological link between microcosm and macrocosm. Therefore, either there is only one vortex or there are infinite vortices, corresponding to the infinite possible occurrences of the microcosm, taking the forms of particular entities: sun, moon, stars, the human body, and paradigmatically the human mind. For the vortex might also be understood as the relationship or linkage between the human mind and the imagery of human knowledge. But because both mind and perceptual images are themselves also vortical, we can understand how the "traveller thro' Eternity" can perceive himself to be between two vortices: a heaven and an earth.

This can be understood in terms of Milton's journey. Milton is the traveller and his journey is from zenith to nadir of the macrocosm. It is a journey from the absolute location which Eden is to a world of relations within Beulah. The nadir is the Ulro situated indeterminately anywhere (rather than absolutely somewhere) within Beulah. His journey has a second phase, an inversion of the first, a regenerative as opposed to a generative phase, out of the Ulro. Between the two phases there occurs a turning point at the opening of Book the Second.

> There is a place where Contrarieties are equally True.
> This place is call'd Beulah. It is a pleasant lovely Shadow
> Where no dispute can come, because of those who sleep. M30:1-3

If one contrariety is Milton's journey, the other is the journey of the narrative poet, who merges with Milton. If the path of the poet is macrocosm -- microcosm(Ulro) -- macrocosm, the poet's path is microcosm -- macrocosm(Golgonooza) -- microcosm. For if Milton's journey is a supernatural visitation to planet earth followed by a return to heaven with a comet-like emanation redeemed and streaming in his wake, the narrative poet's journey is a Dantesque visit to the supernatural regions whose mundane image is Golgonooza, the eternally created and destroyed City of Art, in order to record again on earth his visions.

The middle term of the poet's vortical journey is macrocosm(Golgonooza) while the middle term of Milton's journey is microcosm(Ulro). But the two poets meet via a single figure who links both; Los is here and in Jerusalem depicted as the eternal builder of Golgonooza "continually building & continually decaying desolate" [7] who stands on the brink of Ulro's eternal nothingness. For this is the nature of Golgonooza: it is the gateway between macrocosm and microcosm. But so is the Ulro. Milton's journey is a descent into Ulro in accordance with an eternal prophecy that Milton is to arise and release Orc from the chain of jealousy. Now this chain, previously seen in The Four Zoas,[8] is an inverted vision of the activity of Los in building Golgonooza. So Milton's mission is to redeem the energy which Ulro -- the reverse of Golgonooza -- has made captive. But the narrative poet's mission is to transmit that captive energy into articulate forms, works of art; he is to lodge Golgonooza on to earth. Thus Milton is to be considered as a reworking of the doctrine of predestination: an eternal prophecy is fulfilled because the earthly poet intrudes upon eternity. His intrusion, eternally anticipated in eternity, causes the opening up of a vortex into which he and Milton are drawn by the predestined embrace of eternity. The Ulro nadir into which Milton enters or is drawn is a sort of photo-negative of Golgonooza.

> From Star to Star, Mountains & Valleys, terrible dimension
> Stretched out compose the Mundane Shell, a mighty Incrustation
> Of Forty-eight deformed Human Wonders of the Almighty,
> With Caverns whose remotest bottoms meet again beyond
>
> M37:31-35

The Mundane Shell in Golgonooza. M37:31-35

What the poet calls a "mighty Incrustation Of Forty-eight deformed Human Wonders" emerges in Jerusalem as the principle of decay and entropy which, like the dragons beneath the foundations of Vortigern's fortress,[9] is forever undermining the foundations of Golgonooza. Therefore Los is ever obliged to rebuild his city.

Milton being drawn into the midst of the forty-eight deformities is simultaneously an image of restoration and of transformation. Milton records the restoration; transformation awaits Jerusalem. These "deformed Human Wonders of the Almighty" are archetypes which have gone wrong, or rather, which have been perceived distortedly. They are divine visions, "Chambers fill'd with books & pictures of old", which have become subject to the decay and distortion inherent in human memory; they are works of Palamabron which have become subject to Satan's mismanagement. When Milton wrote about celestial wars it was because he once had access to some of eternity's "Chambers...of old". But Blake's contention is that Milton did not record these visionary wars from direct inspiration, but made use of "Greek or Roman models" and therefore transformed celestial war into a mundane war between supermen. Milton deals only with the poetic task of recovering that lost vision by transcending the deformity which has displaced it. Jerusalem goes one step further. It describes the imaginative task of penetrating into the heart of the deformity itself and finding whereabouts and of what nature is the eternal life which informs it, or once informed it.

Central to Milton is the poet's voyage beyond the troublesome clutter of spurious memories. Central to Jerusalem is the voyage of Jesus into the very structure of human thought, the "Limit of Contraction", to be born as an infant consciousness which can see all things anew. All things. Even random memories can open into Beulah.

INTRODUCTION to a study of *Jerusalem*

It was not until his final epic that Blake fully articulated the fourfold vision. This fourfold exists in Blake's world not only as the self-revelation of the Divine Vision but also in the scanning mind of the poet. Almost at the start of *Jerusalem* the poet declares that his purpose is

> To open the Eternal Worlds, to open the Immortal Eyes
> Of Man inwards into the Worlds of Thought, into Eternity
> Ever expanding in the Bosom of God, the Human Imagination.
> J5:18-20

He is defining a double task. The "Eternal Worlds" have to be opened: they are to become reduced to images and to be displayed across the poem's canvas. Now this *canvas* is not a white or featureless background; the poet's second task is "to open the Immortal Eyes Of man inward" to those "Eternal Worlds". The opening up process involves the conversion of a mental world to images which are to be spread over a canvas also, and *that* canvas will be constructed of the images into which the eternal worlds are converted as into an allegory.

So the simplest way of understanding *Jerusalem* is as a mutual silhouetting: the poem generates one image sequence which is silhouetted against a receptive background, but that background turns out to be itself an image sequence that the poem is generating. The images which pertain to the human unfolding of the poet's mind are of England: English names of English men and women more or less raised to godship and English cities and regions of London. The unfolding of the Divine Vision is expressed in the imagery of the Bible: Biblical cities and Biblical heroes, heroines and villains. There is also an interim landscape, a sort of common substratum made up of places which belong to neither: these include Japan and Ireland and almost every country name current in Blake's era, alongside such symbolic personae as Erin, the four zoas, the Scandinavian gods, Dinah, Satan and others. These compose the world of Golgonooza. For rather the same reasons that the median of the poet's journey in Milton is Golgonooza, in Jerusalem Golgonooza is the intermediate state where the "spiritual fourfold London eternal" borders upon the visionary city of Jerusalem.

The existence of such an interim landscape suggests that the duality of Jerusalem's allegory is by no means simple. Blake called his world a "sublime Allegory", which can perhaps be construed as 'allegory which is folded back on itself'. In the last analysis, these two openings out are not two different tasks, nor are the worlds that are opened really two different worlds. In a passage from Jerusalem that this study has already glanced at, eternity and the eternal worlds seem to include in their embrace the poet's mind and even the most mortal parts of the poet's world.

> The Vegetative Universe opens like a flower from the Earth's centre
> In which is eternity. It expands in Stars to the Mundane Shell
> And there it meets Eternity again, both within and without:
> And the abstract Voids between the Stars are the Satanic Wheels.
> J13:34-37

"Eternity ...within and without" refers to the antitheses of Divine and poetic mind. The flower-like Vegetative Universe can refer to the poem itself; it is on an intermediate level of linguistic and pictorial constructions. It is located between the contrary energies of divine revelation and the poet's individual understanding.These predications and correspondences are necessary, but by the fluid and flowing grace of Blake's image, the reader is forewarned against taking them altogether seriously. Predicative assertions belong to the world of relations; but eternity is absolute, and finally eludes predication.

All of the problems posed by a double unfolding which is not a double unfolding are visited upon the cartographer of Blake's world. One question has so far been circumvented during this study. Is Jerusalem itself a map either of the directive or of the neutral kind (or both)?[1] Or is Jerusalem rather a terrain that a study such as this can hope to spread out as a map?

However, the question becomes redundant if one imagines the poem as a simultaneous and mutual unfolding or revelation of two antithetic forces which are manifestations of one origin. The map is itself in continuous motion, continuously moving over the area of which it is the map; 'map' and 'that which is mapped' therefore are names to be predicated according to convenience or convention and laid down in this study as deliberate fictions.

Accordingly the map of a map to be presented here is perhaps most readily to be imagined as the stilling of a flux. It is in three parts -- three separate maps, really -- one of which is directive, the other two neutral. The directive map is threefold; it is an outreaching from one world to another. Its three phases, consisting of zoa, emanation and spectre, correspond to inner eternity, outer eternity and the complex of Vegetable Universe and Mundane Shell. How these can contribute to the kind of map which supplies directions for a cosmic journey or mental pilgrimage can best be explained in terms of the epigraph at the top of the poem:

> Of the Sleep of Ulro and of the passage through
> Eternal Death and of the awakening to Eternal Life

about which the poet declares that "This theme calls me in sleep night after night & ev'ry morn Awakes me at sun-rise". There are three possibilities. This may be a third task, an addition to the tasks of opening the Eternal Worlds and opening "the immortal Eyes of Man". Or it may be the shape that the opening up of Eternal Worlds assumes.Or it may be the shape of the inward opening of Man's immortal Eyes. Of course, these are not mutually exclusive or even independent possibilities. Much of the second part of this study deals with the fourfold process of the inward opening of "the immortal Eyes of Man" which, although neutral, will often be dealt with in terms of a pilgrimage; moreover the pilgrimage proceeds at least some of the time through "Eternal Worlds".

However, this passage through three worlds will be treated, in this study, as a separate entity involving a third task with its own threefold map on a single plane somewhat resembling Milton's threefold journey. On a second plane will be a neutral map of the fourfold process of the opening of Man's eyes to eternity. This will resemble schematically the fourfold of the zoas and their states which was provided for *The Four Zoas*: the regions of Tharmas, Luvah, Urizen and Urthona respectively, which correspond to *Jerusalem*'s chapter sequence and are to compose the next four chapters of this study. In terms of Blake's image of a flower-like universe, these four regions are outer eternity, vegetable universe, mundane shell, and inner eternity.

A third map, also a neutral map, is to be described. It is an inversion of the second, and likewise fourfold. This is to be the map made available by the unfolding of "Eternal Worlds", and is based on a backward reading of *Jerusalem*. Part three of this study is devoted to this inverted or backward reading of the poem; also in part three all three maps will be examined in relationship to each other, or rather as three parts of one map.

For these projections of Jerusalem's worlds should always be imagined in conjunction with each other. I can conveniently illustrate such a conjunction using the gruesome image of three cogwheels. The central wheel represents the threefold allegory of a pilgrimage from "the Sleep of Ulro" "through Eternal Death" to eternal life; this cogwheel _drives_ the outer wheels representing the two fourfold eternities and the neutral unfolding of their vision, since such a pilgrimage is the human motive for the poetic unfoldings.

This image of three cogs in a straight line is finally not only unattractive but also inadequate. The reader of Jerusalem should rather imagine totally interpenetrating processes with a consequent creation of nodal crossings. Each member of the fourfold eternal unfolding can be supposed to open into every threefold person or state of the fourfold individual process. Their product is in all forty-eight nodes or intersections. These have been encountered already in this study as the forty-eight mnemonic deformities of _Milton_.[2]

This interpenetration may also be understood as the mutual and fourfold unfolding of the poet's mind and the Divine Vision into a threefold intermundial state. The intermediary term is the pictorial and linguistic medium of the poem itself. In terms of _Jerusalem_'s flower image these two media correspond to Mundane Shell and Vegetable world. Now in _Milton_ the Mundane Shell is what "the forty-eight deformities" are embedded in.

A picture is a deformity. It is the flattening out of three dimensions into two. By contrast, a linguistic construct is like a net or a skin. It catches things in their three (or more) dimensional fulness, and takes their shape. Language may imprison, it may even free; but it does not, of its own necessity and nature, automatically deform. Language is vegetable and pliant; the words of a sentence obtrude no special individual character to compete with the object to be described. But a picture is mineral and shell-like; each particular is fixed but not necessarily final. Now in Milton the mundane shell never opens, and memory remains static, unexpansive and obstructive. But in Jerusalem the memory is living and opens out, because the mundane shell, like the Circle of Destiny in The Four Zoas, is a beginning. It is an egg or a seed and not a final closure.

Embedded in the mundane shell, the forty eight deformities of Milton acquire a new character when they become the forty eight nodes of Jerusalem. They become illuminations or 'vignettes' having an intrinsic value and meaning. Each chapter of Jerusalem contains twelve dominant illuminations, many of which seem to be absolutely unrelated to the text. But much of the problem of understanding them clears up once they are thought of as nodes, as points of intersection where two eternities are unfolding into each other. For these pictures are symbols pointing out from the mundane preoccupations of individual mind into universally accessible "Worlds of Thought" composing eternity. Directly or indirectly they have to do with "pictures of old" which Blake claimed to inhabit his "Brain", which he "painted in ages of eternity" . They are archetypal constants. Each page of Jerusalem which has an embedded picture depicts a universal memory which is not so much the deposited result of human experience as one of those "mental forms creating" which make experience and history possible.[3]

The remainder of part two of this study is to deal with the first of the fourfold neutral maps: one chapter will be devoted to each phase of the opening out of individual mind into eternity. It involves a modified pilgrimage which leads into part three. Part three will deal with the opening out of memory because the nature of pilgrimage in Jerusalem is such as to lead into a transformation of experience. Such a transformation really involves a transformation of memory into imagination according to Milton's desideratum, that "the Daughters of Memory shall become the Daughters of Inspiration". But in Milton, this was not yet possible; perverted traditions had to be excised, the Urizen of the Lambeth books was still a force to be fought, and Milton's epics were to be corrected.

In Jerusalem all this is past. Certainly the druids and all the horror that they embrace remain, though they took, in Blake's time, the improbable forms of empirical philosophers. But by now Blake had formulated the monstrosity of thought gone wrong, articulated it and determined its place in relation to his fourfold vision. All that remained was to accomplish its transformation. Imagery of druidic sacrifice, the symbols of Urizen's net of religion, the ravages of war and poverty: all are the products of imagination perverted.[4] The poet's overall task in Jerusalem is to use his "globe of fire" to discern the eternal unfolding within even the worst of mundane experience. Symbols of decay were to become the language of vision intimating an eventually Christian revelation (though not an orthodox Christian system of thought), to which even the deists are essential, as Urizen proves to be in The Four Zoas.

PREFATORY NOTE
Concerning a forward reading of Jerusalem

Blake named his final epic Jerusalem and on its title page added that Jerusalem is "The Emanation of the Giant Albion", meaning that she is an outward revelation of the powers, passions and potentialities within Albion. Not only is she a female form and a city within the poem, she is also the poem itself. And if the poem is the emanation of Albion, Albion cannot only be a form within the poem; he is also that of which the poem is an emanation. The poem spreads out those worlds of thought that lie within the macrocosmic Albion, while permitting glimpses of much deeper worlds. But within the poem it is a microcosmic form of Albion who wanders far from grace into a tomb, finally to be redeemed and to recognise his unity with an eternal mind whose most complete human form is the macrocosmic Albion.

Except in the closing plates where Albion actually becomes the macrocosmic form of himself who is the poem's origin from beyond itself, the macrocosmic Albion remains outside the poem. But there is also a microcosmic form of Albion outside the poem. The microcosmic Albion within is a seldom seen character. He is glimpsed once or twice as a sick man en route to a long sleep, and for almost two Chapters he is asleep. But even while he is either sickening or sleeping, the poem Jerusalem is spreading out before the reader, revealing stage by stage what is within Albion.

Therefore, as the poem proceeds in the forward direction to unfold the states through which Albion passes, Albion's microcosmic form outside the poem can be imagined as a pilgrim whose progress the poem's forward unfolding describes. Occasionally during this forward reading of Jerusalem, I will refer to this 'pilgrim' form of Albion. He might be understood, even, as the reader whose mind brings to life the words of Jerusalem.

CHAPTER SEVEN

Jerusalem Chapter One: Albion's journey into a Void and the induction of Los.

The single feature of *Jerusalem* most important to the opening out of individual mind is a space for the opening to take place in. Its importance is indicated on plate one which is the poem's frontispiece. A broad-hatted pilgrim who on one level is the microcosmic Albion about to move out of the poem, on another is Los about to enter it, is entering the archway of a brick building. Its door opens into utter darkness. The pilgrim is holding a globe whose radiance alone illuminates the picture. Above the arch Blake had originally written an inscription, part of which read as follows:

> There is a Void outside of Existence which if enterd into
> Englobes itself and becomes a Womb, such was Albion's Couch
> A pleasant shadow of Repose calld Albion's lovely land.

This survives only in a rejected proof; in the completed *Jerusalem* manuscripts it has been deleted, as though the solemnity of the door would be violated by a revelation of what lies beyond it. "Outside of Existence" is the non-absolute world of earthly experience which is shadowy because its location is indeterminate. As a place of pleasurable repose it is earthly life at its most tranquil: the land of Beulah.

The reason why such an impossibly idealized view of human life is granted here is that the utterance is according to the perspective of Existence. In relation to absolute existence, what from outside the absolute seems to be meaningless Void is actually globular and therefore providentially limited. But to Albion who wanders into it, it is at best a tiny platform within an illimitable Newtonian universe inhabited by Starry Wheels. What in fact he wanders into, in Chapter Two, is his tomb. Although he is really in the arms of the Saviour, he does not, in his natural state, comprehend this. But it is the Saviour's embrace which guarantees that even the outside of existence is still existence and therefore absolutely located; from this embrace also derives the pleasant quality and the womb contours. Ultimately it is the Saviour's presence within what is paradoxically not-himself which allows Albion's release or rather rebirth. When in Chapter Three

> Jesus replied: I am the Resurrection & the Life.
> I die & pass the limits of possibility as it appears
> To individual perception J62:18-20

he makes possible the awakening of Albion on the oceanic shores of Eden in Chapter Four.

The reader will recognize how these four stages of Albion's journey (Albion's departure from Existence in Chapter One, his flight from grace and its ending in the tomb in Chapter Two, the transcendence by Jesus of _Jerusalem_'s equivalent of the Circle of Destiny in Chapter Three, and the oceanic nadir of Chapter Four) closely resemble the fallen fourfold of _The Four Zoas_. These are the domains of Los, Orc, Urizen and Tharmas respectively. (Why Jesus should be aligned with Urizen in this set of analogues will be discussed when dealing with Chapter Three). This fallen fourfold can serve as an outline of the neutral map of the opening of individual mind, of "the immortal Eyes Of Man inwards".[1]

Provisionally setting aside Chapter One's Preface "To the Public", the poem proper opens upon the receding figure of Albion in the form of "the perturbed Man" rejecting the Saviour's "beams of love" and His plea:

> return, Albion! return!
> Thy brethren call thee; and thy fathers and thy sons
> Thy nurses and thy mothers, thy sisters and thy daughters
> Weep at thy soul's disease, and the Divine Vision is darken'd.
> Thy emanation that was wont to play before thy face,
> Beaming forth with her daughters into the Divine bosom, --
> Where hast thou hidden thy Emanation, lovely Jerusalem,
> From the vision and fruition of the Holy-one? J4:8-15

The reader is to find three dramatic answers to the Saviour's "Where?" as he proceeds. According to one perspective Jerusalem is involved in the constellations of cartesian space; according to another she is discovered in a "moony space" on the banks of the Thames; and at the mid-point of the poem she awakens within Albion as he falls into his ultimately cleansing sleep. Beyond this mid-point her appearances pertain to the unfolding of universal mind rather than of individual mind. The first and third of these appearances reveal an identical location. The only difference is of perspective: in the latter the original void has "englobed itself". The void is in Albion's soul; his alienation from Jerusalem emphasizes his loss of an absolute somewhere. To such a loss his rejection of the Saviour has committed him.

In these appearances Jerusalem is Albion's emanation. But in her second appearance, as well as in her appearances in Chapters Three and Four, Jerusalem is the emanation of Jesus; she is the manifestation of the opposite unfolding process, the opening of eternal worlds. For Jerusalem is the outflowing Divine imagination; she embodies the radiance which Albion has individually lost.

In extreme contrast to Albion, by whose disobedience "the Divine Vision is darken'd", the poet demonstrates his own obedience to his inspiration as he declares that

> This theme calls me in sleep night after night & ev'ry morn
> Awakes me at sunrise; then I see the Saviour over me
> Spreading his Beams of love & dictating the words of this mild song.
> J4:1-3

The "mild song" is Jerusalem itself. The fact of its existence guarantees the poet's obedience. Yet in opening up "the immortal Eyes Of Man", his poem is an allegorical reproduction of his own spiritual pilgrimage.

He tells of wanderings undergone during his own participation in the universal Albion, even though his participation entailed the darkening of that very vision according to which he is enabled to write and engrave. This paradox is characteristically expressed in the preface to Chapter One, where the poet acknowledges his debt to "that God"

> Who in mysterious Sinai's awful cave
> To Man the wondrous art of writing gave;
> Again he speaks in thunder and in fire,
> Thunder of Thought, & flames of fierce desire.
> Even from the depthe of Hell his voice I hear
> Within the unfathom'd caverns of my Ear.
> Therefore I print; nor vain my types shall be:
> Heaven, Earth, & Hell henceforth shall live in harmony.
> Prefaratory poem, plate #3

This cosmic harmony between "Heaven, Earth & Hell" is guaranteed because the furious convergence of two antithetic eternal unfoldings is tempered by the words and pictures of Jerusalem; on a different level it is guaranteed by the vastness of the embrace of Existence, of the Saviour.

In Blake's writings salvation and vision are synonymous; moral doctrines, which in all major religions are bound up with salvation, are at the remotest edges of vision. Just hos remote they are, the Preface to Chapter One declares:

> The Spirit of Jesus is continual forgiveness of Sins. He who waits to be righteous before he enters into the Saviour's kingdom, the Divine Body, will never enter there.

Salvation lies in release and exertion rather than repression of energy. Above the preface Blake inscribes the names 'Sheep' and 'Goats'. The difference between these states in Jesus's parable is that the charitable "sheep" exert their energies. When Albion turns from the Saviour "down the Valleys dark" towards the worlds and voids outside absolute existence, he adopts a world-view dominated by a negative morality, a cautious rejection of absolute existence as of an inexpedient myth. Simultaneously the figure of a creator, of one who is capable of exertion and who recognises its necessity, emerges within Albion's dark night, as though summoned there by eternal providence. This is Los. Los and Albion here separate from each other and from the Human Form;the Human Form is only to be seen again as the macrocosmic form of Albion in the last few plates of Jerusalem. But Los and Albion emerge as the contrary forms of god and personification within the poem's world,[3] respectively 'sheep' and 'goat' principles of humanity. Los's task is to restore the god-like status of Albion's reduced humanity.

It is all part of the unfolding process of individual mind, that Los appears in the breach between Albion and the Saviour, somewhere in the dark terrain to which Albion has condemned himself. Albion's world has turned topsy-turvy because of his choice to turn away. Everything has become only empirically available; for instance "Wales and Scotland shrink themselves to the west and to the north". Los must use this outer world's stuff to preserve the evanescent inward essence. Appropriately Los appears as a blacksmith, one whose trade above all involves the manipulation of matter.

Actually, to call Los a blacksmith is as sublime a simplification as it is anywhere in Blake's canon; although the visual imagery of plate six, all that is below the spectre's wings,[4] is of a smithy, Los is more frequently a manufacturer, a craftsman or a poet. But his essential function is that of a blacksmith; he puts chains and clogs and fetters upon all living things, and as with all harnesses, these accoutrements partially confine and partially liberate, just as the words of a poet partially delimit and partially express a living thought, and the machines of an industrial age sometimes improve and sometimes imprison the society in which they are planted. The blacksmith is a clog, a backstop positioned against the drift of an agrarian society to prevent its return to an unredeemed nature in which consciousness recedes within an animal or sub-animal diffuseness; Los is a sort of spiritual backstop against the tendency of all systems to deteriorate according to a regressive chain of causes and effects. Therefore he is primarily responsible for opening "the immortal Eyes of Man inward" by articulating his vision in forms that are comprehensible to the individual mind.

The magnum opus of Los is his city of Golgonooza. Golgonooza is founded upon the Spaces of Erin "perfected in the furnaces". These spaces, resembling a lattice of cosmic proportions, are the deeply embedded and definitive foundations of human empirical perception. In Chapter Two of Jerusalem the work of Erin to create these Spaces is seen to be identical with Eno's work in The Four Zoas where she mercifully creates an empirical world for Los and Enitharmon. Erin's spaces are the universal structure of the human individual mind; Kant would call this structure that condition of human perception which makes experience possible.[5] The Spaces are laid out in order that Los

> should bring the Sons and Daughters of Jerusalem to be
> The Sons and Daughters of Los, that he might protect them from
> Albion's dread Spectres; storming, loud, thund'rous & mighty
> The Bellows & the Hammers move compell'd by Los's hand.

This means that Los conceives his task to be the conversion of the human forms of the sons and daughters of Jerusalem who paradigmatically embody (because they are biblical characters) the eternal unfolding, into the intermediate forms of sons and daughters of Los. Those visionary forms which are locked, as it were, within the remote context of Judaic history are to become accessible to the individual imagination.

Los has undertaken the task of opening out or unfolding the memories which human experience embodies; his transformation of Jerusalem's progeny into sons and daughters of Los resembles the task which Milton's preface stipulates: the daughters of memory are to become the daughters of imagination. The transformation is to protect them from "Albion's dread Spectres" by guarding against any possibility that such biblical archetypes should be degraded into mere moral exemplars, models for imitation and didacticism. So Golgonooza enshrines the spiritual essence of biblical history, preserving it from the spectre of an exclusive literalism.

"Albion's dread Spectres" may, as an initial approximation, be understood to resemble in function and direction the Spectre of Tharmas; in contrast with the Spectre of Urthona they are the upthrust of uninterpreted phenomena, the obdurate stuff of memories of experience without absolute meaning. In The Four Zoas, the Daughters of Beulah recognise that the Spectre of Tharmas means "Eternal Death" because the heterogeneous stuff of experience can engulf and stifle the imagination and therefore cause it to 'die' to eternity. Similarly these Spectres of Albion can destroy the Bible by reducing it to the status of a fragmentary mishmash of historical fact and rhetorical fiction generated by an insignificant patriarchy. According to one of the perspectives within which they are presented, these spectres are the eighteenth century deists whose reductive analyses of the Bible Blake interpreted as an act of hostility against everything human. According to another, they are Moloch seeking to devour Jerusalem's children. The poet perceives the deists as modern descendents of those decadent nations and empires which oppressed the Judaic line. In the poem hostility against Jerusalem's children assumes a threefold battle configuration anticipating the threefold deist attack by Bacon, Newton and Locke in Chapter Three.

> From every-one of the Four Regions of Human Majesty.
> There is an Outside spread Without & an Outside spread Within,
> Beyond the Outline of Identity both ways, which meet in One,
> An orbed Void of doubt, despair, hunger & thirst & sorrow.
> Here the Twelve Sons of Albion, join'd in dark Assembly,
> Jealous of Jerusalem's children, asham'd of her little ones,
> (For Vala produced the Bodies, Jerusalem gave the Souls)
> Became as Three Immense Wheels, turning upon one-another
> Into Non-Entity, and their thunders hoarse appall the Dead
> To murder their own Souls, to build a Kingdom among the Dead.
> J18:1-10

Assuming that the poet's perspective is from within the Four Regions, his situation is absolute and "the Dead" refers to those whose situation is the outer darkness of a relational world. The Sons of Albion threaten to "appall the Dead", to cut off all memory of what is absolute and to"build a Kingdom" out of the accumulated debris of what is left to memory once the spiritual core of experience has been discarded. So to build is to accept as fully existent a world which is not absolute.

The Sons of Albion are not the same as the Spectres of Albion, as the opening of Chapter Four shews:

> The Spectres of Albion's Twelve Sons revolve mightily
> Over the Tomb & over the Body, ravening to devour
> The sleeping Humanity. J78:1-3

By this late stage in the poem their separateness is apparent because whereas the Sons' efforts are directed against the opening of eternal worlds, their spectres, with the force of a recoil, are directed back against Albion himself, to prevent the individual inward opening of his "Immortal Eyes". By an act of Will, which the Sons strive to execute, Albion attempts to make a home out of his state of exile in a relational world. He attempts to achieve such personal insight as will ensure a limited stability, but the spectres prevent even so much.

Only in Jerusalem do the Sons become established residents of Blake's world, though there occur brief glimpses as of a distant world in Milton, which contains some intimations of the deeper regions of thought which Jerusalem probes. They belong exclusively to the mutual unfolding peculiar to the last epic. They are twelvefold because their activity is aimed outward from the individual fourfold via the threefold process against the unfolding of eternity. Insofar as the individual fourfold duplicates the eternal process of opening out, it is known as "the Four Regions of Human Majesty". The threefold of the opening out involves an "Outside spread Without", an "Outside spread Within" and "the Outline of Identity". If 'within' refers to the absolute domain of "the Four Regions of Human Majesty", then the threefold refers to spectre, emanation and zoa(or Human Majesty) respectively, since "Outside spread Without" cannot refer to anything but the outer darkness of what is not included in the absolute.

The twelve sons of Albion who occupy these twelve positions are usually perceived either in threefold or fourfold array. In the above passage, as "Three Immense Wheels", elsewhere as Bacon, Newton and Locke , they are threefold. But according to the Spectre of Urthona's account of what, unknown to Los, has occurred in the furnaces of Los, the sons of Albion are fourfold.

> Luvah was cast into the Furnaces of affliction and sealed;
> And Vala fed in cruel delight the Furnaces with fire.
> Stern Urizen beheld, urg'd by necessity to keep
> The evil day afar, and if perchance with iron power
> He might avert his own despair: in woe and fear he saw
> Vala incircle round the Furnaces where Luvah was clos'd.
> With joy she heard his howlings & forgot he was her Luvah,
> With whom she liv'd in bliss in times of innocence & youth.
> Vala comes from the Furnace in a cloud, but wretched Luvah
> Is howling in the Furnaces in flames among Albion's Spectres,
> To prepare the Spectre of Albion to reign over thee, O Los,
> Forming the Spectres of Albion according to his rage,

> To prepare the Spectre sons of Adam, who is Scofield the Ninth
> Of Albion's sons & the father of all his brethren in the Shadowy
> Generation. Cambel & Gwendolen wove webs of war & of
> Religion to involve all Albion's sons, and when they had
> Involv'd Eight, their webs roll'd outwards into darkness,
> And Scofield the Ninth remained on the outside of the Eight,
> And Kox, Kotope, & Bowen, One in him, a Fourfold Wonder,
> Involv'd the Eight. J7:30-49

All this is unknown to Los because he is the generator of the furnaces' energy and is outside them. In the eternal form of Urthona he remains outside the unfolding of the macrocosm. In the form of Los induced into Albion's darkness, he remains outside the Globe of Fire. The Globe of Fire is the appearance assumed by the furnaces of Los within the fallen world. In either form, Los is outside the furnace system whereas his spectre is within the furnaces. The Spectre of Urthona is part of the process of the individual mind's unfolding, while Los or Urthona is its instigator.

According to the Spectre of Urthona, Luvah also is inside the furnaces. He is inside because he is the furnaces' energy. Luvah's identity with human energy is especially apparent in The Four Zoas where Luvah assumes the form of Orc, who is the flaming energy of the Globe of Fire. His emanation, Vala, encircles the furnaces because she is the external image of Luvah's energy. Vala's place is in the world that has fallen from absolute location; she is forgetful of the "times of innocence & youth" because hers is the seductive power of the natural world extrinsic to mind. By her attractiveness, and the power of mundane things to captivate the mind, Vala causes the mind to forget its own energies, its absolute location.

Later in Jerusalem Vala is to become assimilated with the Daughters of Albion who share her qualities of seductiveness. Cambel and Gwendolen, who "wove webs of war and of Religion to involve all Albion's sons" are representative daughters. Their weavery anticipates the closing plates of this Chapter in which Albion finds that his turning away has consigned him to a mundane location "into the Night of Beulah". He is "fall'n upon mild Albion's vale" where he finds Jerusalem and Vala, like himself excluded from Eden, beneath the Moon of Beulah. As they talk in mutual reproaches concerning their fallen condition, Vala casts around Albion the Veil separating herself from Jerusalem which she has been weaving.[6] This veil is the inverse -- the other side -- of that network of affections which bind the human mind to mundane existence. In his opening "mild song" the Saviour speaks of this network as "Fibres of love from man to man thro' Albion's pleasant land"; these are the fibres which link Eden to Beulah. Now this first Chapter ends with Albion casting "the Veil of Moral Virtue, woven for Cruel Laws" into the Atlantic.

Because Albion accepts the reality of the veil as a divisive thing, a network of restrictions, and the reality of Vala, of nature as a thing outside himself, he is necessarily constrained to reject the other side of it. On the other side is Jerusalem, an intimation of the network of human affections which could reunite him with absolute location. But in losing this his state of Beulah becomes a circumscribing circle -- it becomes the Ulro -- and the "Fourfold Wonder" of the Sons of Albion in fourfold array becomes a machine parodying the fourfold of eternity. His fall is from the domain of the Moon of Beulah to that of the Moon of Ulro, and what this means, and why the 'moon' is to become so significant in Jerusalem, the next chapter is to explore.

CHAPTER EIGHT

Jerusalem Chapter Two: Providential limitation and a residual knowledge

The second phase of the fallen fourfold -- the domain of Orc -- witnesses a further flight of Albion from grace and his journey to the tomb. If the first Chapter presented "the Sleep of Ulro", this Chapter describes the world of Generation, since here Albion is to be planted as a seed and Jerusalem within Albion is to awaken as the incarnate principle of the seed's forthcoming life and expansion.[1] The seminal quality of Albion is the theme of the second Chapter's preface "To the Jews".

> Your Ancestors derived their origin from Abraham, Heber, Shem, and Noah, who were Druids, as the Druid Temples (which are the Patriarchal Pillars and Oak Groves) over the whole Earth witness to this day.
>
> You have a tradition, that Man anciently contain'd in his mighty limbs all things in Heaven & Earth: this you received from the Druids.
>
> 'But now the Starry Heavens are fled from the mighty limbs of Albion'.
>
> Albion was the Parent of the Druids, & in his Chaotic State of Sleep Satan & Adam & the whole World was Created by the Elohim.

It is characteristic that Blake incorporates a quotation from his own poem to illustrate the force of the druidic tradition. Earlier in the Preface he uses unblushingly an obviously circular argument which parodies the form of a syllogism to establish Jerusalem's relationship to Albion, universal to individual mind. He asserts that Jerusalem is the emanation of the Giant Albion, meaning that the Jewish scriptures are not the utterances of a local tribal god, but the purest articulation of a universal tradition which in the form of Druidism antedates them and from which they retained the quintessence.

Also in this preface Blake quotes another of his own verses: "All things Begin & End in Albion's Ancient Druid Rocky Shore". His emphasis on druidism betrays a more or less unquestioning acceptance of Jacob Bryant's researches.[2] Yet that quasi-syllogism is as much a sardonic comment upon Bryant and his school as upon the empiricists who would reject his theology; Blake did not care about the factual truth of the assertion. Only its imaginative veracity interested him. His own insight led Blake to a meaning which surpassed Bryant's.

> Adam was a druid, and Noah; also Abraham was called to succeed the Druidical age, which began to turn allegoric and mental signification into corporeal command, whereby human sacrifice would have depopulated the earth.

This implies that Abraham was entrusted with the task of extracting the essence of divinity from a druidic religion already turned from its origin; presumably Abraham's "calling" dates from the moment when, on the verge of sacrificing his son, he was deflected by the voice of God. Thereafter the Judaic line was to become the only residual source of human resistance against druidism turned into "corporeal command". Therefore Jerusalem is fittingly Blake's symbol of the unfolding of eternity, of the Worlds of Thought. Only Jerusalem's children maintained -- often unconsciously and unwillingly -- throughout the history of the ancient world, by the renewing exertions of their prophets, a living memory of the Divine Vision. But the original druidism remained and festered in England, until it assumed two distinct forms which Blake names the sons and daughters of Albion.

The sons we have encountered already; they represent those forms of radical scepticism which Blake groups under the name of Deism. He understood Deism to be the final stage of the turning of "allegorical and mental signification into corporeal command". For the Deists the last vestiges of a spiritual world have been deleted, but this does not mean that all superstition has been abolished. It has merely been banished to the underground places of human life, to be found in the human instincts, genetically transmitted. Blake personifies the residual unconscious memory as the Daughters of Albion. Albion's daughters bear the names of British female aristocrats of history and literature, especially those queens and ladies who appear in Geoffrey of Monmouth's quasi-historical account of Britain's origins.[3] In Jerusalem the poet says that these are

> Names commonly remember'd, but now contemn'd as fictions,
> Though they control the vegetative powers of the soul. J5:38-39

These controllers of the "vegetative Powers" are the emanations of the Sons of Albion. They are what history has impressed into the racial inheritance of humanity by mankind's reiterated experience of fall. Fallen man's active consciousness is controlled by the Sons of Albion, by mental allegories become corporeal. The daughters are the principles of unconscious memory, the sons of conscious. Both are possible inlets to the "Eternal Worlds" and both are closed. Needless to say, the process by which conscious mental activity impresses itself upon the unconscious is reciprocal. Unconscious traits controlling the instinctive motions of the body colour the mind's activity; therefore in Chapters Two and Three the Sons become warriors whose purpose is to guard the daughters' autonomy.

The daughters' control of the vegetative powers assumes two kinds of imagery in this Chapter. One is the image of a tree grown at Albion's foot, the other is the image of the daughters' fibrous spinning. These two vegetative forms contribute to the culminating image of the Tomb into which Albion wanders, then in Chapter Three contribute to Jerusalem's equivalent of the binding of Orc by Los.[4] It is in the tomb that Albion finds the Saviour, moreover the binding of Orc is indispensable to corporeal existence; therefore, somewhere in the Daughters' regime there is room for a providential impulse. Indeed, a providential force is to preside over Chapter Four. In order to discern the location and meaning of this secreted providence, let us trace the cause and immediate consequences of the Daughters' control.

Chapter Two opens upon the stern and isolated figure of Albion uttering a judgment "from his secret seat". His judgment -- "all these ornaments are crimes" -- is a didactic and moral pronouncement on human works whose actual value, virtue or claim to perfection is independent of moral criteria. The immediate result of this act of judging and condemning is the same as what happened in Urizen when Urizen withdrew from eternity and in doing so implicitly condemned what he had withdrawn from. The two acts resemble each other because both are acts of imposing boundaries and limits derived from a system whose inherent properties differ from the object or victim of predication; Albion finds himself surrounded by all that his categories preclude:

> underneath his heel
> A deadly Tree, he nam'd it Moral Virtue, and the Law
> Of God who dwells in Chaos hidden from the human sight.
> The Tree spread over him ice cold shadows. Albion groan'd
> They bent down, they felt the earth and again enrooting
> Shot into many a Tree! an endless labyrinth of woe! J28:14-19

What Albion's categories especially preclude is the incalculable of experience, which is exactly what the Daughters of Albion personify. A few lines further into this second Chapter we read that Albion's sons fled from him because they "must have become the first Victims". In a special way, we can understand the work of Albion's sons to be a process of delineating mental categories; the unpredictable backthrust of the Daughters, who are the Sons' own emanations, forces the mind into a reappraisal of its own logical networks.

The unpredictability of this vegetation of Albion's tree is due to its having an origin beyond Albion's knowledge; that origin is Vala.

To understand what this means, let us reconsider the task which the poet has undertaken, of opening out the Worlds of Thought. He is pursuing the path of a receding Albion; in other words he is tracing out the errors to which human thought is universally liable and which prevent the poet's access to the world of the macrocosm. Now the universal history of error constitutes a barrier which in *Jerusalem* is of two substances.

One is the barrier of obdurate rocks and of impregnable solids and is referred to as "the Limit of Opacity". This is the obstacle to imaginative freedom which the perversity of external phenomena imposes; when the twelve Sons of Albion cast up solid obstacles, they represent all that baffles the human will in its struggle for dominance over the innumerable disadvantages of being human. When Albion establishes the autonomy of the will and the supremacy of corporeal warfare, a world of recalcitrant physical obstacles becomes his legitimate enemy.

But the other barrier is vegetative and is the domain of Vala. Albion's calculations cannot overcome *this* barrier. It is the barrier that is formed by the very nature of the language in which Albion articulates his acts of will, his predications or judgments. Vala and the Daughters of Albion therefore represent the impossibility inhering in the task of attempting, by the unaided human will, to enter or to know the world of the mind. Since language alone makes such knowledge possible, to enquire into the language which makes enquiry possible would be like endeavouring to use a microscope to examine itself. This second limitation the poet calls "the Limit of Contraction". The poet identifies the limits of opacity and contraction with Satan and Adam respectively.

While Albion continues to assert the supremacy of the will, he recedes from the hope of finding out his absolute location; the limits are established to prevent his further loss.

> There is a limit of Opakeness, and a limit of Contraction
> In every Individual Man; and the limit of Opakeness
> Is named Satan, and the limit of Contraction is named Adam.
> But when Man sleeps in Beulah, the Saviour in mercy takes
> Contraction's Limit, and of the Limit he forms Woman, That
> Himself may in process of time be born Man to redeem. J42:29-34
>
> Then the Divine hand found the Two limits, Satan and Adam
> In Albion's bosom; for in every Human bosom those Limits stand.
> J35:1 & 2

The providential Limit assumes a human form during this second Chapter of Jerusalem. Albion continues to recede "turning from Universal Love, petrific as he went". Yet that "Universal Love", because of its very universality, guarantees that Albion cannot finally escape. Universal Love takes on the form of Jesus who actually follows Albion through the vortex into the world outside absolute existence, which "englobes itself and becomes a Womb". Los remains outside the Ulro into which Albion recedes, because he is blocked by the Limit of Opacity in Albion. He has the power of Blake's Milton to discern eternity beyond the debris of life, but cannot actually impregnate the debris himself.

> Fearing that Albion should turn his back against the Divine Vision
> Los took his Globe of Fire to search the interiors of Albion's
> Bosom in all the terrors of friendship, entering the caves
> Of despair and death to search the tempters out, walking among
> Albion's rocks & precipices, caves of solitude & dark despair;
> And saw ev'ry Minute Particular of Albion degraded & murder'd
> But saw not by whom; they were hidden within in the minute particulars
> Of which they had possessed themselves: and there they take up
> The articulations of a man's soul, and laughing throw it down
> Into the frame, then knock it out upon the plank; & souls are bak'd
> In bricks to build the pyramids of Heber & Terah. J31:2-12

This is the only reference in Blake's canon to "the tempters". They are the accidents of human existence that attach "the articulations of a man's soul" to corporeal warfare. They represent all the things that tempt a person to seek by the strength of his own will to strive against other wills and against a recalcitrant outside world.

Albion's "rocks & precipices" and caves are the scenery of the world of opacity. Los explores them because it is logical for him to believe that the tempters should be external to Albion. Los is so situated that he must believe that only what is not Albion can induce Albion to commit himself to a preoccupation with mundane things which undermine his mental integrity and cause him to lose the "Divine Vision", his memory of an absolute location. Only a disintegration of the human personality caused by an inordinate desire for what is external, accidental, the supposition that the soul can find rest in anything other than absolute location, can explain the dissipation of human energy into "the pyramids of Heber & Terah".

Yet the poet subsequently declares that "Los search'd in vain" for the tempters in the external things themselves. It is a vain search because the source of Albion's cravings cannot be found in the accidents themselves; instead the source is to be found "within in the minute particulars Of which they had possessed themselves". The things that dissipate Albion's energies are essentially mental, woven in the very fabric of Albion's desire because they are bound into the language in which Albion articulates his desire. Recognising this, Los cries out:

> What may Man be? who can tell! but what may Woman be,
> To have power over Man from Cradle to corruptible Grave?
> There is a Throne in every Man: it is the Throne of God.
> This Woman has claimed as her own & Man is no more.
> Albion is the Tabernacle of Vala & her Temple,
> And not the Tabernacle & Temple of the Most High.
> O Albion! why wilt thou Create a Female Will
> To hide the most evident God in a hidden covert, even
> In the shadows of a Woman & a secluded Holy Place,
> That we may pry after him as after a stolen treasure,
> Hidden among the Dead & mured up from the paths of life? J34:26-42

This speech provides a new insight into the other person who is providentially sent to administer to Albion, the person of Jesus who actually enters into the Ulro in the wake of Albion.

The new insight that this speech provides is into the relationship between the absolute of Providence, in the concept of which predestination is entailed, and the fallen world of causal sequence. We have seen something of it already in Milton as a statement of what poetic creation meant to Blake, but here in Jerusalem a universal significance is accorded to the mundane. Jerusalem is a vision of whereabouts the mundane and the commonplace belong within the structure of eternity. Earlier in Chapter Two, the poet reveals how the Saviour forms a woman out of the limit of contraction "that Himself may in process of time be born Man to redeem". Subsequently the poet's perspective changes and this providential Limit is seen as something that is related to the sphere and influence of the human will. Because Albion insists upon using his will to control a world that is falling into fragments around him, like Urizen who in The Four Zoas is

> urg'd by necessity to keep
> The evil day afar, & if perchance with iron power
> He might avert his own despair, FZ 11:284-286

the "Female Will" has been created which has necessitated the human conception and birth of Jesus. Because Albion has sought with the agency of his twelve sons a mechanical control over the obdurate external problems of life, the irrational part of him which his will cannot control acquires an obstructive life of its own. The network of language and mental structure which makes possible those processes of thought that enable Albion to exert his will, are deeply enrooted in the organic and mentally uncontrollable portion of human existence. Therefore Jesus has to work in the very structure of human thought, the limit of contraction, because that inmost mental place, "a secluded Holy Place", is beyond the control of Albion whose universe is contracted to the relatively small domain of his own will. Control has been usurped by Vala and the Daughters of Albion who are his irrational or "vegetative" powers. So "the Throne of God" in every man has become a feminine space, a womb into which Jesus is willingly drawn and from which he is to be born. Jesus follows Albion into the "Void outside of Existence".

Since Jesus cannot be reached by any act of will, the logic of language is of no avail **towards** the poet's task of finding the divinity which is hidden in the human race; we are obliged to "pry after him as after a stolen treasure". The suggested image of a prying hand undergoes the following metamorphosis.

> Hand! art thou not Reuben enrooting thyself into Bashan
> Till thou remainest a vaporous Shadow in a Void? O Merlin
> Unknown among the Dead, where never before Existence came! J34:36-38

Hand is the principal and principle of the sons of Albion. He is the immediate executive of Albion's will. He is the vanguard in the poem's forward thrust, the opening up of individual mind, the mind of Albion.[5] Reuben, by contrast, as the eldest of the sons of Jerusalem, is the vanguard of the historical expansion of the biblical chosen race; in Reuben's loins the ancestry of Jesus is concealed.[6] Reuben is paradigmatic of the imagery of the Bible, in which the poem's backthrust is conveyed. He pertains to the unfolding of eternal worlds, to the mind of Jesus. So the poet, in linking Hand with Reuben, is describing the relationship between the unregenerate human will in its universal form of Albion and his sons, and the course of human history. But history should be understood, in this context, as a work of providence transcending the local joys and pains of human individuals.

Hand's relationship to Reuben is more clearly brought out later in Chapter Two.

> Hand stood between Reuben & Merlin, as the Reasoning Spectre
> Stands between the Vegetative Man & his Immortal Imagination.
> J36:23 & 24

Here is a restatement of Blake's threefold of zoa, spectre and emanation. Reuben here corresponds to the emanation because Merlin is presented as the fountain-like source of thought which takes the revealed form of Reuben "the Vegetative Man". Although the emanation is usually feminine in Blake's world, Reuben here is feminine in relation to Merlin because the vegetative man is so thoroughly under the feminine powers. The difference between Reuben and Merlin is the difference between remembered history and imaginative, archetypal history. Hand is able to grasp the mere factual details of mankind's historical progress and by will come to an empirical notion of the mind, but man's divinity and the overall providential character of history eludes him. Reuben is accessible to Hand because unredeemed memory is dead and controllable by the will, but Merlin is "unknown among the Dead".

Jesus works amid the mental fabric of history; he works within Albion to redeem man's lost access to absolute location by making possible an understanding of all that Reuben means historically. Simultaneously Los works outside Albion consolidating human factual knowledge of Reuben.

> And Sixty Winters Los raged in the Divisions of Reuben
> Building the Moon of Ulro, plank by plank & rib by rib. J36:3 & 4

"Divisions of Reuben" refers to a sequence of four journeys which Los forces Reuben to take.[7] The four journeys correspond to the four human senses.[8] This curious episode, in which Reuben is four times "sent...Over Jordan", resembles "the binding of Urizen day & night"; the human form is limited in its fall away from absolute location by the residual four senses which guarantee it a minimum life of sensation and memory. Even the prying Hand is actually identical with the providential hand whose grasp confers value upon sentience, when seen according to an absolute perspective.

This activity of Los in building "the Moon of Ulro, plank by plank and rib by rib" can be understood in either of two related ways. One is to think of the moon as representative of memory, since the moon shines by a reflected light and is so far imitative, by contrast with the sun which appropriately symbolizes inspiration. Then the work of Los over sixty years is that reiteration of percepts during a human lifespan which builds up the empirical memory. The other possibility is to consider the moon (either of Ulro or of Beulah) as a symbol of symbols, appropriately representative of a language system since this work of building occurs during that journey "over Jordan" when, in order to establish the combined human sense of touch and taste, the eternal Reuben is bound to the human tongue. Or say rather: something of eternity becomes articulable.

Later in Chapter Two, the poet, who calls English "the rough basement", reveals this process of building up according to a different perspective.

> Los built the stubborn structure of the language, acting against
> Albion's melancholy, who must else have been a dumb despair.
> J40:59 & 60

According to either way of understanding this incremental building of the moon, it is a solid, inorganic barrier, a deliberately constructed limit. This is the Moon of Ulro. But the moon in _Jerusalem_ is more often associated with Beulah. The distinction between them reflects a distinction between two opposed theories of language. The moon of Ulro represents the sort of theory according to which language and the memories which language refers to constitute a mere copy, in the mind, of an external world antedating them. But when language and memory are represented in terms of the moon of Beulah, they can be imaged as symbols pointing inward to the world of the mind. The mind is prior to its images.

Although Chapter Two especially relates Albion's journey to his tomb which is the meeting place of the limits of contraction and opacity -- for the tomb is simultaneously a linguistic and artistic confine -- there exists a parallel plot.[9] A gate opens up which is sometimes called "the Gate of Los" and at other times "the Grain of Sand in Lambeth which Satan's Watch Fiends cannot find". By a symbolic alchemy which will be explored in part three of this study, the Gate's opening is a transition from the Moon of Ulro to that of Beulah. Also it constitutes an opening up of the furnaces of Los; this opening up will be the subject of the next chapter.

CHAPTER NINE

Jerusalem Chapter Three: Looking-Glass and the reduplication of Jehovah's image.

In *Ahania* the vegetation which is first named 'The Tree of Urizen' becomes 'The Tree of Fuzon'; in other words the tree's origin is to be traced both to Fuzon and Urizen. Its origins are at both polar extremes of the poet's world. In *The Four Zoas* the tree is intermediary between the outer zoas Tharmas and Urthona. It is a three dimensional trace of the fourfold process.[1] Similarly, at the beginning of the third Chapter of *Jerusalem*, an opposite origin of Albion's "Tree of Mystery" is disclosed. At a polar extreme from Albion, Los is weeping "vehemently over Albion";

> the roots of Albion's Tree enter'd the Soul of Los
> As he sat before his Furnaces clothed in sackcloth of hair,
> In gnawing pain dividing him from his Emanation
> Inclosing all the Children of Los time after time,
> Their Giant forms condensing into Nations & peoples & Tongues.
> J53:4-8

Clearly this mention of the Children of Los recalls how in Chapter One Los's children out of the furnaces of Los "came forth in perfection lovely. And the Spaces of Erin reach'd from the starry heighth to the starry depth". There is an evident similarity or connexion between the fibrous roots of Albion's tree and the spaces of Erin. Within the Spaces of Erin the children are spread out as within a displaying lattice. They are revealed according to the perfections of their forms. Within the Tree of Mystery they are enclosed and constricted. The tree vegetation, imaging the course of history when history is reduced to a meaningless event sequence, transforms the Children's giant perfections into the diminutive agglomerates of "Nations & Peoples & Tongues" The one process seems to be an inversion of the other in the same way that roots which enter the Soul of Los may be understood as a turning inside out of an image which we encountered at the opening of Chapter Two: the springing of the Tree of Mystery from beneath Albion's heel.

The source of this inversion is Los's furnaces.

> Translucent the Furnaces, of Beryl & Emerald immortal
> And Seven-fold each within other,incomprehensible
> To the Vegetated Mortal Eye's perverted & single vision.
> The Bellows are the Animal Lungs, the Hammers, the Animal Heart,
> The Furnaces, the Stomach for Digestion; terrible their fury
> Like seven burning heavens ranged from South to North.
>
> J53:9-14

In the context of Chapter One, the children of Los in their perfection are brought out of these furnaces as a result of the furnaces' opening. The original image of a furnace opening out appeared in The Book of Los in which the inversion of a point source of flame imagerially represents the tracing back of a perfection of a process, a flowering, to its origin. The poet calls the physical "Stomach for Digestion" a system of furnaces because in the stomach food -- which is organic matter in its most corporeal, non-mental form -- is converted to energy that is potentially serviceable to the human spirit. Since Los's furnace is an origin of freed energy, its opening out recalls the lament of Tharmas in The Four Zoas. He says of Enion: "Sometimes I think thou art a flower expanding" and goes on to complain that her expansion is true personal growth at his own expense, entailing his own diminution. He further complains that when, by contrast, she induces his expansion, he undergoes not growth but a mere spreading out, an atomic examination of "every little fibre of my soul". This second kind of spreading out is evident in the condensation of "Giant forms" into "Nations and peoples and Tongues", into populous agglomerates. It is not growth but dissipation. Energy which has been freed for human purposes is merely reduced and turned back into food; life is reduced to the dreary historical cycle of "Nations & peoples & Tongues".

The Giant forms are the archetypes of human life which Blake later depicted in his portrait of the Canterbury Pilgrims.[2] When in Chapter One Giant forms of the children of Los emerge from the furnaces it is because a furnace makes available mentally controllable energy which can be used to delineate mental images and convert them into tangible, perfect forms. Therefore it is perfectly delineated forms for which Los is peculiarly responsible; these are his emanation in all, and discreet forms are his particular "children". Such forms compose one side of Golgonooza. But there exists on the other side of Golgonooza a large rejected residue. On this reverse side of Golgonooza, the furnaces' opening corresponds to the division of the children of Los into human multitudes. The one opening is a flowering, the other is an anatomy. The first is brought about by the Spaces of Erin as though by a lattice which frames beautiful things, the second by a random and deformed growth.

This study began by asking whether Blake's world is a truly otherworldly vision or whether it allegorizes a doctrine. A closely related question is whether Blake believes in separation or transformation. What happens, in other words, to that discarded residue of experience, where does it go?

Let's backtrack a bit. The question considerably antedates Blake. Early in recorded western philosophy it is energetically forced on the attention of the youthful Socrates in Parmenides, which is an enigmatic dialogue where Plato seems to throw doubt on all his earlier writings. Here Socrates is forced, in a dialogue which overturns his accustomed role, into a series of reductios ad absurdum. It is the formidable Parmenides who achieves this logical tour de force because Parmenides's own 'real-life' philosophy (above and beyond that of his platonic persona) is that existence is predicable of all that can be thought and that non-existence is unthinkable.[3] Parmenides urges Socrates to concede that even the dross of experience is a part of the totality of experience, and that any sentential predication that excludes a part of experience is a falsehood.[4] The lesson which Socrates learns from Parmenides is that if such things as love, beauty, cities and chairs have external forms of which any earthly example is an image, why should not also hatred, folly, degenerate tribes and garbage also have an eternal idea or essence? And where does one draw the line in determining essences? If a bed has an eternal idea and a chair has an eternal idea, does a sofa-bed have a third idea? Does it also have the fourth idea of closingness and collapsibility? Parmenides makes it clear that the number of ideas would likely far exceed the number of earthly particulars.

In Blake's terms, even the commonest object of experience is eternally surrounded by an array of ideas, and this commonest object is the "Grain of Sand in Lambeth which Satan's Watch-Fiends cannot find". Even the tritest random memory is available for opening up, and that is what Chapter Two with its mention of the Gate of Los and the Grain of Sand is leading up to, and what Chapter Three with its crucial central image of a Looking-Glass makes possible, and what Chapter Four consumates.

It is a straight choice between separation and vision. Separation demands the total casting out of the dross of experience. Any avowedly doctrinal reading of Blake requires that his poetry be understood, as David Wagenknecht's ingenious theory of pastoral for instance demands, in terms of separation. Albion's salvation depends, according to Wagenknecht, on the power of Los to discard the accretions of mundane experience and recapture a pastoral purity of purpose.[5] By contrast, Christine Gallant's perception of the essential alternation of Los and Urizen penetrates the visionary continuity of the eternal process which is at the heart of Blake's world; both are phases within a neutral process and the question of separation and discard never really arises.[6]

It is this visionary process which is spanned by the seven furnaces of Los from zenith to nadir.[7] The distance between zenith and nadir of the furnace system is from the sun to the moon of Blake's world; what this distance entails depends upon whether the moon is that of Ulro or of Beulah. If the furnaces are considered to extend along the line of Tharmas's fall from Eden to Beulah, then if the nadir is part of absolute location it is Beulah. But if it is a separated microcosm it is an Ulro, isolated and adrift, and is no longer part of the macrocosmic continuity of an expansive spiritual energy, but a contracted Globe of Fire, an isolated moon separated from absolute location, Tharmas cut off from eternity.

Jerusalem's poet extends the implications of the fall of Tharmas as _The Four Zoas_ describes it, in a crucial passage on plate 63, at the mid point of Chapter Three.

> Jehovah stood among the Druids in the Valley of Annandale
> Where the Four Zoas of Albion the Four Living Creatures the Cherubim
> Of Albion tremble before the Spectre in the Starry Harness of the Plow
> Of Nations. And their names are Urizen & Luvah & Tharmas & Urthona.
>
> Luvah slew Tharmas the Angel of the Tongue & Albion brought him
> To Justice in his own city of Paris denying the resurrection.
> Then Vala the wife of Albion who is the Daughter of Luvah
> Took vengeance Twelvefold among the Chaotic Rocks of the Druids
> Where the Human Victims howl to the Moon & Thor & Friga
> Dance the dance of death contending with Jehovah among the Cherubim.
> The Chariot Wheels fill'd with Eyes rage along the howling Valley
> In the Dividing of Reuben & Benjamin bleeding from Chester's River.
>
> The Giants & the Witches & the Ghosts of Albion dance with
> Thor & Friga & the Fairies lead the Moon along the Valley of Cherubim

> Bleeding in torrents from Mountain to Mountain a lovely Victim.
> And Jehovah stood in the Gates of the Victim & he appear'd
> A weeping Victim in the Gates of Birth in the Midst of Heaven.
>
> The Cities & Villages of Albion become Rock & Sand Unhumaniz'd
> The Druid Sons of Albion & the Heavens a Void around unfathomable.
> No Human Form but Sexual & a little weeping Infant pale reflected
> Multitudinous in the Looking-Glass of Enitharmon on all sides
> Around in the clouds of the Female, on Albion's Cliffs of the Dead.
> Such the appearance in Cheviot in the Divisions of Reuben.
> J63:1-23

This passage focusses many of Jerusalem's dominant lines of thought and will be explored in detail. It consists of two principal sequences: one a movement from eternity to time initiated by the timeless fact of Jehovah standing "among the Druids in the Valley of Annandale", the other a causal chain initiated by Luvah slaying Tharmas.

The presence in Jerusalem of Jehovah is enigmatic. There is an earlier mention of Jehovah where he is seen in a much different guise. In Chapter One, Vala, among her reproaches of Albion, claims that Albion's Sons "have nail'd me on the Gates" until "Scofield's Nimrod, the mighty Huntsman Jehovah" took her down and now bears her "in a golden Ark ...before his Armies, tho' my shadow hovers here". She concludes:

> Great is the cry of the Hounds of Nimrod along the Valley
> Of Vision, they scent the odor of War in the Valley of Vision.
> J22:8 & 9

The component of Vala whom "the mighty Huntsman Jehovah" bears as an incarnate goddess of war is Rahab. Rahab personifies man's propensity to worship the irrational in nature and the human psyche. She is an appropriate symbol of this "mighty Huntsman Jehovah" because an irrational and deformed vision of God is liable to be formed just beyond the limits of human reason.

What this episode amounts to is an attempt to confine what is eternal, the image of Jehovah, within bounds of natural cause and effect, of human predication. Nimrod is the epitome of all that characterizes human will. His attempt to scale heaven by means of the Tower of Babel is typical of every human effort to achieve a complete metaphysical Predication or ontological proof by means of linguistic constructions.

When the sons of Albion nail Vala "on the Gates" it is another counterpart, Tirzah, that is so pinioned. If Rahab represents the irrational of nature, Tirzah is the opposite: she is the ideal of empirical philosophy to construct an image of what is humanly possible using empirical data. The inevitable futility of this aim is represented by Vala's impalement. The empiricists' method came into existence when Philosophers realized that their rationalist predecessors' ideals would have to be pursued by more forceful means. The poet follows out the logical consequences of this quest. If the human mind cannot achieve a reasonable solution to the problems posed by an existence from which absolute location has been lost, then the human will must use corporeal power to force an irrational solution. Accordingly the image alters to a titanic chase "along the Valley of Vision", spearheaded by the image of Jehovah which teleologically induces a cause and effect sequence of hunting and war, because Jehovah is the goal to which Nimrod aspires beyond possibility.

Yet the fact that it is the "Valley of Vision" down which this tumultuous rush (in the Chapter Three context this rush is called "the Dance of Death") occurs, gives the game away. One cannot help recalling the words of Jesus at the beginning of the poem:

> I am not a God afar off, I am a brother and friend:
> Within your bosom I reside, and you reside in me. J4:16 & 17

That is to say: Jehovah is not a remote ideal at the receding end of an infinite valley, but is present at every moment, in the very walls of the

Valley of Vision. This is what the passage in Chapter Three is all about. Here is where the turning point occurs when Albion's attempt to discern the powers of the individual mind undergoes a change of direction; the goal is no longer to be sought by an act of will, but by a different human faculty.

The causal sequence of events which Luvah begins by slaying "Tharmas the Angel of the Tongue" is part of the perennial activity of the human will to make the best of a fallen situation. Tharmas, the zoa who supplies the mundane symbolism which makes language possible, limits human experience to the range of human memory and nothing more. But Luvah is the zoa or god of that human energy which strives to express itself in language and is obliged to burst through the barriers which language creates. The result is Tharmas's overthrow. Yet this is an eternal event; this death of Tharmas is all part of the life of eternity. Amid this life, Jehovah is present at the beginning of the passage where he "stood among the Druids" and among the four unfallen zoas. They are unfallen, yet they "tremble before the Spectre". The zoas' unfallen situation, according to the poet's perspective, is in danger; their world is vulnerable to the spectre of natural causality.

The poet's gaze into the Worlds of Thought exposes those worlds, the worlds of the four zoas, to the mundane world of natural causality. His task is to commit eternal things to a language which is inherently capable of expressing the mundane and finite; this task is imaged as Albion's act of judging and condemning Luvah. The very act of committing an eternal idea to words is one of "denying the resurrection" because the written poem is irreversible: it is a break in the fourfold life of eternity; it is a commitment of a mental to a mundane form.

The vengeance which Vala exacts images the resurgence of all that the poet cannot successfully commit to a fixed form. Her vengeance is a measure of what is hidden in nature: human and inhuman energies will always defy predication. The poet's human failure brings about an inevitable revenge against the presumption of the intellect. It is the universe as a whole that exacts revenge, though the revenge is actually performed in a political context. The Daughters of Albion sacrificially murder a male victim; this is Vala's "Vengeance Telvefold among the Chaotic Rocks of the Druids Where the Human Victims howl to the Moon". The druids notoriously sacrificed those enemies who presumed upon the chaos of their sacred places.

If we return to the beginning of the passage there is an image of Jehovah standing "among the Druids", implying that there does exist a metaphysical meeting place between Jehovah and that primeval form of patriarchal religion which Blake took Druidism to be. In his Descriptive Catalogue[8] Blake asserts that

> Adam was a Druid, and Noah; also Abraham was called to succeed the Druidical Age, which began to turn allegoric and mental signification into corporeal command, whereby human sacrifice would have depopulated the earth.

In other words there was a time -- or perhaps one should say that there always exists a place in the human mind -- when Jehovah was not an abstraction at the remote end of a language system but was integral with human experience. But following the fall of Tharmas, this intimate knowledge of deity was lost within the corporeal world into which Tharmas sank; any human attempts to recover a lost knowledge of absolute location end in disaster and self-defeat. Although language is inadequate, the overthrow of language is catastrophic.

Also the attempt is self-defeating when Albion acts to recapture the knowledge which is lost because he acts "denying the Resurrection". If it is possible to understand the essence of druidism to exist eternally within a certain mental location, one might so regard the resurrection also. The human problem is to find this mental place, while the poet's task is to make possible its recovery.

Because the poet scans eternity and attempts to articulate mental worlds, he does violence to his subject matter by excluding all that language cannot predicate. A polar opposite form of the poet is necessarily induced into existence to scan the mental world of the original form of the poet. It is necessary because that which defies predication is exactly the mental world which underlies the possibility of knowing, judging and predicating. This bringing into existence a self-reflexive persona of the poet is the significance of "the Looking -Glass of Enitharmon". In this Looking-Glass Jehovah as a "weeping Infant in the Gates of Birth" is "reflected Multitudinous...on all sides Around in the clouds of the Female".[9] The birth referred to is the immediately preceding birth of Jesus during a "Dream of Beulah"[10] once Jesus has stepped beyond the limits of possibility to alter the natural cycle of birth and death by entering it. The relationship between Jehovah and his reflected plurality is a necessary counterpart to the relationship between the poet and his emanation, the poem. The emanation of Los, the outward expression of his inward energy, is Enitharmon, in whom he can see reflected his own being. But the Looking-Glass of Enitharmon reveals a reciprocal process. It is brought into existence in order to allow her also to behold her own being. Since Los is the poet's persona, this reciprocal relationship between Los and Enitharmon allegorizes the poet's endeavour to look into eternity. It is as though he is interposing his own mortal vision between God and the "vegetable glass" of nature within which God's image is reflected. The poet's only access into eternity is through his own mind, yet because mental worlds cannot be articulated, the poem can only be completed by the gazing back of the poet's own image upon himself. That is why in plate four the whole poem is referred to as a "mild song" sung by "the Saviour", Jesus, yet in the next plate the poet tells of how this poem is the result of his own ceaseless exertions. The poem has to provide its own transcendence, and this self-transcendence occurs when the image of God emerges as an infant to renew the arid druidic rocks, the mnemonic blocks of language. It is this self-transcendence which confers upon Blake's world its quaintness; the multiple appearances of Jehovah within the particulars of the world which Jehovah himself brought into being prevent these particulars from 'normalizing' themselves into a background scenery. Every minute particular is deliberate and every one is capable of transformation into the human image of God as Jehovah.

Blake uses the moon as a prime example of such a particular. In Chapter Two the "Moon of Ulro" is constructed out of the experiences of a human lifespan. Here at the centre of Chapter Three the moon's character alters completely as "the Fairies lead the Moon along the Valley of Cherubim". It is by now a completed moon being transported along a valley. The Valley is highly seminal in the sense of being an avenue fertile with the promise of transformation and even regeneration. The poet calls it a "howling Valley" to suggest that it is an avenue between eternity and the dimensional world and that it is where the poet converts his imaginative energy, his vision of eternity, into language. Blake understood the druids' mythical transformation of "allegorical signification into corporeal command" to be synonymous with the druids' commitment of such lore as had for ages remained unwritten into linguistic legal codices. Vala's victims are victims of the law of vengeance, their howlings the inarticulate energies which no law can either accommodate or suppress. These events are the irrational and therefore unwritten things of the human psyche. In this mental place, Jehovah who is "not a God afar off" resides; his incarnation and infant birth is "reflected multitudinous" as an intimation of eternity in the hidden places of every individual mind. The energy of eternity, which these multiplied incarnations possess, becomes "The Chariot Wheels filled with Eyes". As he looks back from within his own poetic emanation upon what the emanation fails to articulate, these unarticulable things are what the poet transforms into a self-transcendent statement.

Chapter Three is addressed "To the Deists". The seriousness of the error which Blake perceived in deism was discussed in the Introduction to this thesis. Within the actual text the deists' error assumes imagery darker than anywhere else in Blake's epic.[11] Here the heart of the poem's vegetation is discovered, and its heart is cancerous. Here also the crucifixion occurs. Yet by the alchemy of "The Looking-Glass of Enitharmon" and all that it represents in terms of the fourfold opening of individual mind into the "Worlds of Thought", also in this Chapter Three the possibility of transcending the devastations of the human will is metaphysically grounded. When the universe is at its worst, all the conditions of renewal are in place; the last Chapter provokes catastrophe and ultimately celebrates renewal.

CHAPTER TEN

Jerusalem Chapter Four: Gwendolen's falsehood and the recoil of truth.

The reader may object that in the Preface to Chapter Four Blake stipulates as severe a doctrine of separation as anyone can imagine; that self-transcendence must involve a rejection of what has been transcended.

> We are told to abstain from fleshly desires that we may lose no time from the work of the Lord. Every moment lost is a moment that cannot be redeemed; every pleasure that intermingles with the duty of our station is a folly unredeemable, & is planted like the seed of a wild flower among our wheat.

The separation is absolute. The weeds are to be distinguished and rejected, the fleshly desires to be abstained from. But here exactly is the clue: the separation is absolute.

> I know of no other Christianity and of no other Gospel than the liberty both of body and mind to exercise the Divine Arts of Imagination -- Imagination, the real & eternal World of which this Vegetable Universe is but a faint shadow, & in which we shall live in our eternal or Imaginative Bodies, when these Vegetable Mortal Bodies are no more.

Aligning these two passages, one realises that those lost moments are unredeemable because they pertain only to "this Vegetable Universe". Since this vegetable universe is a mere shadow it belongs to the relational world and not to absolute existence. In "the real & eternal World of which this Vegetable Universe is but a faint shadow", when all things are seen as they truly are, these moments will be lost because they are not included in existence.

Accordingly there can be no separation, because there is not anything to separate, and never was. When, near the end of Chapter Four, the poet declares that "times are ended", he is judging from a perspective in which the mortal world is nothing more than a temporary distortion of our perception of eternity. Its reality altogether depends upon there being some glimpse of eternity within any given passing moment. Yet these lost moments never existed. By considering this problem of how a moment passed in the "Vegetable Universe" _can_ actually have some meaning, one can gain an insight into a process which the poet refers to by several names such as 'awakening' and 'renewal' and which I have been calling 'transformation'. Not every passing moment of clock-time[1] is transformed, but some _are_ transformed by virtue of being among those "times remote" within absolute existence whose loss _The Book of Los_ first lamented.

The reader may still object that this substitution of the notion of transformation for separation is at best a play on words and meanings, at worst the embodiment of a sense of predestination fiercer than that which _Milton_ condemned (and in condemning necessarily separated). If the lost moments of human life never did exist anyway, then the human will is powerless against the impenetrable stasis of eternity. It is derisory for Blake to conclude this Preface by saying

> Let every Christian, as much as in him lies, engage himself openly and publicly before all the World in some mental pursuit for the Building up of Jerusalem

because eternity already incorporates Jerusalem's perfected form, and all Los's labours to build Golgonooza are utterly spurious; not a moment passed will achieve anything other than the illusion of purpose and value.

But this objection can only arise when one forgets that the poem claims to be a vision and one insists upon reading it as doctrine. Certainly the prose portion of this Preface is doctrinal, but the fact that it is written in prose indicates its subordination to the poem's vision. Blake makes several prose statements in his own voice (here in his prefaces, and in his letters and his Descriptive Catalogue) which are statements about his visionary perception and not the vision itself. For the vision has an extra dimension, a continuity behind the scenes necessarily absent from Blake's prose. The prose speaker is one whose sympathies are circumscribed by space and time; accordingly he is obliged to exhort an activity that under the perspective of eternity seems ridiculously inadequate. But the poem's extra dimension is made possible by the poet's presence within his poem looking back upon the poem's own mental source. Consider the following climactic conversation between Los and Enitharmon in which Los and Enitharmon yield themselves to the poem's culminating vision. Enitharmon laments:

> The Poet's Song draws to its period & Enitharmon is no more.
> For if he be that Albion I can never weave him in my Looms;
> But when he touches the first fibrous thread, like filmy dew
> My Looms will be no more & I annihilate vanish for ever.
> Then thou wilt Create another Female according to thy Will.
> J92:8-12

Enitharmon's reference to "that Albion" comes in answer to Los who has described a vision of "The Briton, Saxon, Roman, Norman amalgamating In my Furnaces into One Nation, the English, & taking refuge In the Loins of Albion". In this context Albion is the unitive spirit of history, the unseen purpose to which all corporeal event sequences lead. Not only is Albion larger than their aggregate: they become as seed within him. Enitharmon faces annihilation because she is part of that outer world which Albion is subsuming. When that outer world is recognised to be subordinate to the absolute existence which the macrocosmic Albion is, then its reality is lost. It is lost because either it is part and therefore not outside, or it is no part at all, an illusion. Enitharmon is the spirit of a world-view born in a relational world, and she represents the doctrinal, an abstraction from vision. She represents the doctrinal because, as the feminine counterpart of Los, she is the image of that corrective world-view according to which he continually acts.

Los in reply describes that greater whole in relation to which Enitharmon is "annihilate".

> Los answer'd, swift as the shuttle of gold: Sexes must vanish & cease
> To be when Albion arises from his dread repose, O lovely Enitharmon.
> When all their Crimes, their Punishments, their accusations of Sin,
> All their Jealousies, Revenges, Murders, hidings of Cruelty in Deceit,
> Appear only in the Outward Spheres of Visionary Space and Time,
> In the shadows of Possibility by Mutual Forgiveness for Evermore.
> J92:13-18

Los is declaring that the kind of world view that makes possible such consequences of any doctrine as "accusations of Sin...Jealousies, Revenges" is a limited view based upon the existence of sexual division, and sexual division means the absolute separation of an emanation from a spectre. The emanation is the mind's object. But if the mind is attracted to something which is outside itself, then that 'something outside' has a relative existence, and the mind in pursuing it becomes spectrous, abstracted to a function of itself. But such spectrous existence belongs to "the Outward Spheres of Visionary Space and Time".[2] The relational world does have meaning and existence, but only insofar as it is part of the absolute. To allow it to become encompassed by the absolute requires a transformation of perspective rather than a separation of all that is not visionary.

The possibility of transformation emerges in Chapter Four when all vision seems lost. The Sons of Albion having exerted and lost the good of intellect and therefore of will, have atrophied into a Polypus, a devouring cancer, since the unaided intellect becomes auto-cannibalistic. Autonomous no longer, subject to the irrational of the psyche, the Sons fall under the dominion of the Daughters of Albion who confer a "vegetable" clothing on the abstractions of reason. The reason's capacity for spurious abstraction is all one with its auto-cannibalism, and the auto-cannibalism which characterises the relationship between the sons and daughters of Albion is the inversion of that poetic self-transcendence which Jehovah's birth makes possible. The Sons come under feminine dominance and are vegetated; the Daughters conversely petrify the organic world. Beneath their fingers the "fibres" or nervous material of human life turn into druidic rocks. The Daughters exert the dominion of the past; the Sons embody the blind evolutionary will of the future. Both participate in the act of human sacrifice which imagerially turns into the sacrifice of Jehovah incarnate. The sons and daughters of Albion are the powers which preside over the conscious and unconscious individual mind. What those powers lead to when they dominate within the individual is the crucifixion.

Chapter Four opens upon a cosmic war. It discloses a concerted attack by Albion's sons upon the human imagination. The attack is provoked because imagination awakens the human need for self-transcendence, for freedom from exclusive dominion by the "small circle of light" which individual consciousness is.[3] The war is an attempt to enthrone Rahab, who is the goddess of all that the human reason cannot control. Since the war is waged by those elements of the psyche which are recalcitrant to reason, any attempt to enthrone the essence of unreason is a culminating image of self-destruction, a form of parodied and inverted self-transcendence. It represents a loss of self-control rather than a discovery of Worlds of Thought transcending individual mind. Where Chapter Four begins, the individual pilgrim/traveller[4] is tensioned among three forces.

One of these forces is the state and status of the human will, now at the point of being wholly turned in upon itself, using its force to enthrone those irrational hopes and fears which cannot do other than undermine all volition. Another force is the historical fact of the crucifixion. The third is the psychological fact that, because of the historical crucifixion, mental self-transcendence is already — indeed is eternally — an established fact within each human mind.

In The Four Zoas this established fact was called "the broken Heart-Gate of Enitharmon". In Jerusalem it becomes the opening of the Gate of Los. In both cases the poet gains access -- in the form of Los -- to universal Worlds of Thought because Enitharmon has become open to him. In other words the world of natural forms which Enitharmon contains has become penetrable and Los can use the images of nature to give body and substance to his attempts to articulate eternity. In The Four Zoas, most revealingly, Los specifically uses the feminine Space made available by the opening of Enitharmon's Heart-Gate to house his living pictorial creations.

> For Los could enter into Enitharmon's bosom & explore
> Its intricate Labyrinths, now the obdurate heart was broken.
> FZ VIII:28-29

Only, in that poem, the power of the poet does not achieve universal revelation. The miracle remains embodied in the poem. Although The Four Zoas records the achievement of poetic self-transcendence, the poet does not convey that achievement to the empirical world. So his achievement remains an eternal fact that is empirically unknowable. What this means is that The Four Zoas is principally a revelation of individual mind, though even that is only possible as a result of the poet's self-transcendence. Its claim to universality lies in its articulation of abstract and therefore universal processes of thought. But Jerusalem purports to describe deeper regions of the Worlds of Thought, further from individual mind.

The difference lies in the imagery of the earlier poem's self-transcendence.[5] The Heart-Gate of Enitharmon is broken when Vala bursts her way out of Enitharmon, meaning that the irrational of the human mind is now available for Los to incorporate in his articulation of the individual essence of mind. For the first time he is able to look at the foundations of thought.

According to the wing symmetry of The Four Zoas, the counterpart of this emergence of Vala is the masculine emergence of Orc. Orc's birth anticipates that of Jehovah in Jerusalem; the opened heart-gate of Enitharmon anticipates the Looking-Glass of Enitharmon which lies beyond the opened Gate of Los. Both present the unfolding of a minute particular and its opening into eternity. The two events occur at opposite poles of the poem's world, and the existence of polarity is what makes possible the poet's self-transcendence. The subsequent sacrifice of the male form in Jerusalem becomes eternally spliced to the historical event of Jesus's crucifixion. Lacking this final transformation, The Four Zoas does not attain Jerusalem's universality; it remains on the mythic level of Fuzon's immolation in The Book of Ahania. But in Jerusalem the poet makes use of the perspective which he has achieved, to reveal universal worlds of thought.

Such a revelation is made possible by the paradox peculiar to Jerusalem (though foreseen in Europe) that a linguistic cycle can reach beyond itself. This possibility is, in its turn, associated with the presence of Jesus and the new concept of Resurrection. Immediately before the birth of Jehovah in Chapter Three, Jesus says

> I am the Resurrection and the Life.
> I die & pass the limits of possibility as it appears
> To individual perception. J62:18-20

It is important to distinguish between the historical fact of Jesus's life and the appearance of Jesus in the poem. The presence of Jehovah as

Jesus in the world, as a historical fact, makes accessible the imaginative insight which Los represents to every individual perceiver. But within the poem the presence of Jesus has a different value: the task of building Jerusalem in the light of that vision of eternity which the poet has received is now seen, in _Jerusalem_, as a moral task demanded of every human being as a condition of being human. In _The Four Zoas_ it was pre-eminently an intellectual and aesthetic challenge to the poet alone. This does not mean that _Jerusalem_ is more accessible to every reader than _The Four Zoas_. It simply records an extension of Blake's capacity to enter universal Worlds of Thought.

Jerusalem articulates this extension by means of a linguistic structure that reaches beyond itself. The reaching out takes place in two directions. In one direction the poem is reflected by its own vignette sequence of embedded illuminations. Sometimes the vignettes reach back into the text either by giving an illusion of three dimensionality or by employing such self-referential devices as a portrayed figure pointing to the text, or the inclusion of a mirror-reversed text within the picture. In another direction the poem refers to an external world of places and histories, yet does so by manipulating them within its context: by forcibly joining two remote spatial regions in rather the same way that the moon is forcibly dragged along one of Jerusalem's valleys. Such an image converts the moon into a deliberate thing, an act of mind; similarly Blake converts the empirical presences of named places into deliberate acts rather than random facts. This linguistic reaching-out confers the authenticity of absolute location -- what might be called _deliberate existence_ -- upon an empirical world composed of London and Bath and Sussex, of Reuben and Benjamin and all the biblical names and of physical pictures engraved and painted in a physical book.

But within the poem's context, the work of Jesus in passing "the limits of possibility" must be assimilated by the individual so that the unfoldings of eternity and individual mind can converge. In one plate of Jerusalem above all, the illumination points back to the text while incorporating a textual mirror reversal. This plate effects the transfer of the poetic vision to universal admission.[6] Plate 81 begins with fourteen lines of text; below are the twelve forms of the Daughters of Albion. One is upright in the centre of the picture, in conversation with another to the left who is pointing to a cloud in which is written this quatrain addressed "Especially to the Female".

> In Heaven the only art of living
> Is Forgetting and Forgiving.
> But if you on Earth forgive
> You shall not find where to live.

The motto is in mirror reversed printing. As if to imply that between the picture and the text there lies a vortex such that between them they form a continuum in which one reveals the inside of the other, immediately below the picture the following couplet appears, numbered with the text.

> In Heaven, Love begets Love: but Fear is the Parent of Earthly Love.
> And he who will not bend to Love must be subdued by Fear.

Although this couplet is numbered into the text it is discontinuous and is clearly intended as a sort of door, like the Gate of Los, between the written context and the picture. Here is Gwendolen's speech in which the couplet is incorporated.

> Look Sisters. Look!
> I have destroyed Wandering Reuben who strove to bind my Will
> I have stripp'd off Joseph's beautiful integument for my Beloved

The Cruel-one of Albion: to clothe him in gems of my zone
I have nam'd him Jehovah of Hosts. Humanity is become
A weeping Infant in ruin'd lovely Jerusalems folding Cloud:
    In Heaven Love begets Love: but Fear is the Parent of Earthly Love.
    And he who will not bend to Love must be subdud by Fear.
I have heard Jerusalem's groans: from Vala's cries & lamentations
I gather our eternal fate: Outcasts from life and love:
Unless we find a way to bind these awful Forms to our
Embrace we shall perish annihilate.discoverd our Delusions.
Look I have wrought without delusion: Look I have wept!
And given soft milk mingled together with the spirits of flocks
Of lambs and doves, mingled together in cups and dishes
Of painted clay; the mighty Hyle is become a weeping infant
Soon shall the Spectres of the Dead follow my
J81:9-16;82:1-9(Trianon edition)

The pivotal couplet, which I have deliberately indented here, though discontinuous is fully integral with its context. Gwendolen is talking about her own part in the eternal warfare between the children of Jerusalem and those of Albion. The conflict has been intensifying progressively throughout the poem's forward development and is seen at its height at the beginning of this Chapter where the Sons of Albion rage "against Jerusalem...to destroy the Lamb of God".

They took their Mother Vala, and they crown'd her with gold:
They nam'd her Rahab & gave her power over the Earth
The Concave Earth round Golgonooza in Entuthon Benython.
Even to the stars exalting her Throne, to build beyond the Throne
Of God and the Lamb to destroy the Lamb & usurp the Throne of God
Drawing their Ulro Voidness round the Fourfold Humanity.
J78:14-20

The last line describes the essential nature of this war, though it may have innumerable moral and political ramifications as well. It is a war that results from the human desire to bring to earth something divine. It is the desire of the poet to clothe "the Four-fold Humanity" with the "Ulro Voidness" of human language.

Here at the height of this cosmic war only the grasping of the naked individual will, which desires to make itself the Babylonian queen of heaven, is visible. Yet the redemptive work of the poet's opposite, celestial pole has long been operative within the poem's forward movement. This opposite pole is the centre of the poem's unfolding of universal Worlds of Thought. It is the principle of that reverse reading of Jerusalem which is to be the substance of the third and final part of this thesis.

This redemptive power which is inexorably at work in the individual human mind is exactly what Gwendolen is striving against, even though her strife is actually necessary to the possibility of redemption. Her fear that

> Unless we find a way to bind these awful Forms to our
> Embrace we shall perish annihilate, discoverd our Delusions,
> (J82:3 & 4)

causes her to destroy "Wandring Reuben who strove to bind my Will" and to strip off "Joseph's beautiful integument" in order to clothe and therefore subdue "my Beloved the Cruel-one of Albion" upon whom she confers the title "Jehovah of Hosts". Gwendolen's speech reveals a direct confrontation between the unfolding of individual mind with its allegorical personae of British historical persons and places and the unfolding of "Worlds of Thought" whose imagery is the Judaic line of descent and biblical placenames. One of the primeval queens of the dark ages of Britain is telling about her confrontation with the descendents of the Jewish patriarchs in whose lineage is the future redeemer. Because Reuben and Joseph are members of the race which the Divine Vision has chosen to make itself manifest to the individual perceiver, they are vested with the authenticity of messengers of absolute location. By destroying Reuben, Gwendolen has rejected the threat which the Jewish revelation of eternity poses, and by clothing her own warriors with Joseph's garment she is appropriating that authenticity in order to give security to a world of empirical relations.

Gwendolen does not consciously desire what is divine. She wants a world whose "Jehovah of Hosts" is not absolutely located, outside her world and its system of relations. She prefers a god who is enthroned within a bounded universe which she can alter at will. Humanity is large and wild: each individual, like the poet, has a component which is absolutely located; Gwendolen's perspective is that which reduces the individual to a "weeping Infant".

This perspective is a limitation of the truth of the human situation; it is an abstraction based on the desire of the human will, and its danger is that it cannot stand beside absolute reality. It has no weight. The ensuing passage witnesses the logical culmination of Gwendolen's will to set arbitrary limits to human possibility:

> So saying she took a Falsehood & hid it in her left hand:
> To entice her Sisters away to Babylon on Euphrates.
> And thus she closed her left hand and utter'd her Falshood.
> Forgetting that Falshood is prophetic, she hid her hand behind her
> Upon her back behind her loins, & thus utterd her Deceit:
> "I heard Enitharmon say to Los: 'Let the Daughters of Albion
> Be scatterd abroad and let the name of Albion be forgotten:
> Divide them into three; name them Amalek, Canaan & Moab.
> Let Albion remain a desolation without an inhabitant,
> And let the Looms of Enitharmon & the Furnaces of Los
> Create Jerusalem & Babylon & Egypt & Moab & Amalek
> And Helle & Hesperia & Hindostan & China & Japan;
> But hide America for a curse, an altar of Victims & a Holy Place'."
> J82:17-29

Although this "Falshood" which Gwendolen hides in her left hand is not the same as the quatrain within clouds to which in plate 81 she is pointing with her right, there is a relationship between them. It is as though, once Gwendolen has "utter'd her Deceit", her words are drawn through the vortex which links text to picture. In the picture they appear inverted, in the form of their own negation. Her "Deceit" is drawn into futurity to fulfil the prophetic destiny which the poet declares that a falsehood embraces.[7] When Gwendolen reduces truth to something which can be maintained within manageable limits, she leaves herself vulnerable to the recoil of all that those limits exclude.

What Gwendolen's Falsehood especially involves is her claim that the authentic insignia of Enitharmon is impressed upon what she desires. Recall Vala's plea in *Europe*:

> Ah, mother Enitharmon!
> Stamp not with solid form this vig'rous progeny of fires.
> E(preludium)22-23

Whenever we see them, there is something indeterminate about the Daughters of Albion. They seem ever to be coalescing with Vala, or with Rahab and Tirzah, dividing into twenty four or united in one; it is their characteristic that "In beauty the Daughters of Albion divide & unite at will".[7] What they, or Vala representing them, above all dread, is to have their freedom of will hampered by the potentially unlimitable demands of an absolute reality. One important characteristic of the human mind is that it becomes known to itself by human experiences undergone. THerefore the human will tends to reject every experience which limits its freedom. The "natural man" prefers to operate unrestrained in a carefully exclusive domain artificially limited than to encounter the demands of an absolute location. So Gwendolen's wish, for which she falsely claims Enitharmon's endorsement, is that Jerusalem should belong within the same category as Babylon, Egypt and the other great empires whose foundations are merely mundane. Her falsehood consists not only in her false claim for authenticity, but also, because she aligns Jerusalem with these other cities, it consists in an erosion of Jerusalem's individual distinctiveness, ultimately of all distinctiveness. She is acting out that plea of what Blake calls 'the Female Will': "Stamp not with solid form" the fluctuation of human desire.

Much later in Chapter Four the result emerges. In accordance with the poet's warning that "Falshood is prophetic", Gwendolen's falsehood becomes realised. Enitharmon actually does consummate the triumph of the Female Will. Defying the desires of Los to open her sympathies to the absolute demands of "an eternal morning"

> Enitharmon answer'd: "No, I will seize thy Fibres & weave
> Them not as thou wilt but as I will; for I will Create
> A round Womb beneath my bosom, lest I also be overwoven
> With Love. Be thou assured I never will be thy slave.
> Let Man's delight be Love, but Woman's delight be Pride.
> In Eden our Loves were the same; here they are opposite. J87:12-17

When she talks of the "Fibres", Enitharmon is referring to "the roots of Albion's Tree" which at the beginning of Chapter Three "enter'd the Soul of Los". These are the particular objects of Los's concern, the actual content of the Worlds of Thought insofar as the human imagination can apprehend them. Depending upon how the reader interprets Albion's Tree, they are the artist's raw material, the empirical data of the poet's experience, or they are archetypal images of thought. What provokes Enitharmon's speech is the desire of Los that she "Seize therefore in thy hand The small fibres as they shoot around me...I will fix them With pulsations".

The eternal dispensation of male and female in Blake's works is that "The Male is a Furnace of Beryl; the Female is a golden Loom". Los as poet and artist is proposing that while he apprehends the archetypal thought-forms of eternity, hammering into shape the contours of thought, and as it were engraving them on an eternal surface, "the walls of shining heaven" (see below), she should supply the substance and texture for these forms. The relationship is expressed in The Four Zoas.

> And first (Los) drew a line upon the walls of shining heaven,
> And Enitharmon tinctur'd it with beams of blushing love.
> It remained permanent, a lovely form inspired, divinely human,
> Dividing into just proportions. Los unwearied labour'd
> The immortal lines upon the heavens, till with sighs of love
> Sweet Enitharmon, mild, Entranc'd, breath'd forth upon the wind
> The Spectrous dead. Weeping the Spectres view'd the immortal works
> Of Los, Assimilating to those forms, Embodied & Lovely
> In youth & beauty, in the arms of Enitharmon mild reposing.
> FZ VII:462-470

Here "the Spectrous Dead" correspond to the "fibres" in *Jerusalem*, the vegetation which gives substance to the forms of Los. At least that is one way of understanding these fibres. There is another way, which also makes Enitharmon's recalcitrance easier to understand.

In relation to absolute mind, individual minds are spectrous because their presence in the relationship between absolute mind and its emanation is shadowy; they intercept the unfolding of eternity. But in Blake's works there is no final distinction between perceiver and perceived. Each individual mind is among the particulars of emanation from absolute location; indeed it could be argued that every minute particular is mental. The microcosmic "Spectrous dead...assimilating to those forms" are aligning themselves with the macrocosm and perceiving eternity accordingly. In so doing they lose their spectral status, becoming those "Sons & Daughters of Los" which Erin's spaces reveal in Chapter One.

Enitharmon's refusal to comply with Los's desire is a result of her dread of annihilation. She first utters her dread in *Europe*; the same sense of dread motivates the Daughters of Albion in *Jerusalem*. Since Enitharmon is the eternal principle of birth and since in her "Looking-Glass" the microcosmic birth of Jehovah is infinitely reduplicated, she exerts a precarious power over the human imagination. It is her role in the eternal unfolding of Worlds of Thought to provide a substantial backdrop against which the mind can image and understand itself; therefore she is a necessary part of the fourfold process. Yet her role is provisional. If she is merely a convenient fiction in a universe where mind is alone of ultimate value, then she is ultimately expendable.

To anticipate this, Enitharmon works to turn the human mind away from the eternal unfolding. She accomplishes her goal by causing the mind to be bound down to mundane requirements; hence her determination to "Create A round Womb beneath my bosom". Incarnation is final and irreversible; Enitharmon personifies here the human urge to transplant Eden's stability into the world of empirical relations. In a poet or an artist this dominance of Enitharmon is the dominance of memory over imagination. Blake's complaint against the school of Rembrandt and Rubens was that they subordinated form to substance: they made outlines into an accidental by-product of colour masses. Blake argued that these painters' priorities were confused. Colour masses are empirical particulars and should not be treated as ends in themselves.

Now in dealing with Europe we saw how the mundane particulars of memory, despite Enitharmon's fear, are not expendable, but that they have the potential to open into "Chambers fill'd with books & pictures of old, which (Blake) wrote & painted in Ages of Eternity".

Exactly such an opening up culminates Gwendolen's machinations. As she utters her "Falshood" she unfolds the covering Veil of mundane fears and illusory needs within which she has bound her male counterpart in order to make the relational world absolute. She expects to find a child or homunculus, a sort of diminutive, finite product of the imagination. She perhaps anticipates the power to form images of the empirical world, to say "what oft was thought but ne'er so well expressed". Instead she finds "a Winding Worm". Since, as we saw in Europe, the human form in its debasement is called "a worm of sixty winters", this worm may be understood as a one dimensional trace of a man's aging and decline over a human lifespan. Gwendolen's recognition of what she has done, how she has lost the imaginative virtue which she sought to confine and harness, brings about her repentance and a desire to "form the Worm into a form of love".

Such a forming, which amounts to the conversion of empirical experience into forms capable of yielding access into the mental "Chambers fill'd with books" is directed by Los.

> Let Cambel and her Sisters sit within the Mundane Shell,
> Forming the fluctuating Globe according to their will.
> According as they weave the little embryon nerves & veins,
> The Eye, the little Nostrils & the delicate Tongue & Ears
> Of labyrinthine intricacy, so shall they fold the World;
> That whatever is seen upon the Mundane Shell, the same
> Be seen upon the Fluctuating Earth woven by the Sisters.
> And sometimes the Earth shall roll in the Abyss & sometimes
> Stand in the Center & sometimes stretch flat in the Expanse,
> According to the will of the lovely Daughters of Albion.
> Sometimes it shall assimilate with mighty Golgonooza,
> Touching its summits; & sometimes divided roll apart. J83:33-44

Here the Mundane Shell is the mental image which a perceiver forms of the earth; it is one's capacity to assimilate and mentally organize empirical experience. As one conceives of the cosmos and of one's place in it, so one frames for oneself the Mundane Shell. Its capacity to touch Golgonooza implies that at the meeting place there exists a vortical corridor linking the chaos of empirical memories to their eternal archetypes.

In other words the "Daughters of Memory" have become the "Daughters of Inspiration" because of the action of prophetic recoil embedded in the lie with which Gwendolen has sought to limit the human form. How this action of recoil works is to be seen most clearly in Enitharmon's continued defiance:

> This is Woman's World, nor need she any
> Spectre to defend her from Man. I will create secret places,
> And the masculine names of the places Merlin & Arthur.
> A triple Female Tabernacle for Moral Law I weave
> That he who loves Jesus may loathe terrified Female Love
> Till God himself become a Male subservient to the Female.
> J88:16-21

We have seen how in Chapter Three God is born of the Female and how this birth serves ultimately to undermine the Female Will. The reason is that when Jehovah becomes incarnate and 'falls' from the zenith of absolute location to its nadir where he enters a relational world of substance, he establishes a new polar origin at the very nadir of Beulah. The new origin is an intimation of what is lost, a new source for the eternal fountain. It guarantees that the very action of man's becoming closed off from eternity and falling away actually leads the individual mind towards eternity. The mundane world and the data of memory are entrances to the archetypal world; the moon of Ulro turns into the moon of Beulah.

Enitharmon's insistence on the mundane after all brings about her own annihilation; the trouble with Natural Religion or deism is that its seemingly solid empirical grounding is actually nothing at all because the grounding, no matter how firm in itself, is adrift and not absolutely secured to the universe. A new interpretation is therefore possible for her last speech, which was discussed at the beginning of this chapter. "The Poet's Song draws to its period & Enitharmon is no more" because the poem leads its reader to contemplate what always existed. Enitharmon is the poet's song because she is the emanation of Los. But the poem's image sequence is a means, not an end; the reader's capture by the poem permits him to transcend it and enter the Worlds of Thought. And Enitharmon herself is transformed from persona to goddess. The persona dies; as the embodiment of nature she exists within the fourfold of eternity as the emanation of Urthona, the content of the divine vision.

PROJECTION

Jerusalem Inverted

This is to be a backwards reading of Jerusalem.[1] Or perhaps it should be called a neoplatonic reading. Just as The Four Zoas has its true origin in Night the Ninth, The Last Judgment, in which the eternal structure of the universe is at last unveiled, so in Jerusalem the closing plates reveal glimpses of the life which abounds in the poem's eternal other-world: the Worlds of Thought. From these plates, backwards through the poem, the Worlds of Thought unfold, and in unfolding deposit corporeal images of eternity. But whereas in The Four Zoas all is on the level of individual mind, and eternity is known only as a goal to inspire the individual mind's reunification, in Jerusalem there is simultaneously an unfolding of the eternal macrocosm and an unfolding of individual mind. This reverse reading of the poem is to focus not only upon the macrocosmic unfolding but also upon the interactions of individual and eternal and upon the corporeal symbols of these interactions: the names of people and places which occur only once or twice in Jerusalem. These names do not, as do Los, Urizen, Beulah and the like, refer to phases within core processes of the mind. They refer to percepts on the peripheries of these processes and they are the elements of the poem's mapping of the human mind.

The paradigmatic symbol of interaction is disclosed on plate ninety four. At the poem's final turning point Albion "cold lays on his rock; storms and snows beat round him". For the poem's forward reading this is the moment where the empirical world gives way to absolute location.[2] The poet says that "Time was Finished!" But this does not have to be construed as a statement of chronological sequence. It is rather as though the reader has come to the edge of a certain sector named 'Time' within a map of eternity.[3] The pilgrim travelling through these regions here reaches the place where a final judgment can be passed upon his pilgrimage. But this poem does not have any travelling pilgrim-persona; only the poet's scan has now arrived at the turning point; the individual mind here gains a symbolic or virtual access to the "Worlds of Thought".

Albion's rock is the Globe of Fire seen in its opaque and contracted form. As the poet's scan passes over, Albion is awakened by the voice of England. England is a feminine form who, also asleep, has been lying "on Albion's bosom". This feminine form has been seen once before in the poem; she is part of a complex process which converts Albion's enclosing tomb at the structural centre of the poem into Albion's rock at the poem's crucial turning point. England is first glimpsed just above the poem's nadir (Albion's tomb) at the beginning of Chapter Three which inaugurates the ascending phase of the narrative poet's scan. Chapters One and Two had recorded the narrator's descent to the nadir; at the end of Chapter Two, on either side of the tomb, the long process of spiritual resurrection begins, though imperceptibly yet.

(1) But Albion fell down, a Rocky fragment, from Eternity hurl'd
By his own Spectre, who is the Reasoning Power in every Man,
Into his own Chaos, which is the Memory between Man & Man. J54:6-8

(2) Then Albion drew England into his bosom in groans & tears;
But she stretch'd out her starry Night in Spaces against him like
A long Serpent in the Abyss of the Spectre which augmented
The Night with Dragon wings cover'd with stars; & in the Wings
Jerusalem & Vala appear'd; & above, between the Wings, magnificent
The Divine Vision dimly appear'd in clouds of blood weeping. J54:26-32

(3) But Albion fled from the Divine Vision with the Plow of Nations enflaming
The Living Creatures madden'd and Albion fell into the Furrow, and
The Plow went over him & the Living was Plowed in among the Dead:
But his Spectre rose over the starry Plow. Albion fled beneath the Plow
Till he came to the Rock of Ages, & he took his seat upon the Rock.

Wonder seiz'd all in Eternity to behold the Divine Vision open
The Center into an Expanse; and the Center roll'd out into an Expanse.
J57:12-18

These passages in Chapter Three provide the poem's only glimpses of Albion between his interment and his awakening on the rock at the final turning point. The first passage summarizes Albion's act of turning away from the Divine Vision in Chapter One ("from Eternity hurl'd") and entering the tomb in Chapter Two ("into his own Chaos"). It is a summary of the downward thrust to a nadir which characterises the first half of Jerusalem. The last passage describes a sort of subterranean corridor between tomb and rock. The central passage describes Albion's "sleep" or "death" within the tomb. Here England the emanation remains external to Albion because of Albion's inability, at this stage, to imagine beyond the reasoning "Spectre" of cause and sequence; he can only understand his inner worlds in external categories. In all, these three quotations enact the poem's threefold pilgrimage: the "Sleep of Ulro", passage "through Eternal Death" and "awakening to Eternal Life".

The second passage inverts the imagery of the first. In the first the Spectre spreads out between zenith and nadir of Albion's fall; the narrator subsequently declares that "the Spectre like a hoar frost & a Mildew rose over Albion". In the second it is the emanation who spreads out from nadir to zenith. But Albion cannot gather her within himself. The spectral spread represents the "Reasoning Power" of cause and effect and ultimate entropy, while the emanation represents the eternal unfolding from which every tangible event proceeds -- immediately, according to Blake's dictum that "natural cause only seems"[4], and not sequentially. Although Albion is within sight of the mental order which the emanation represents, he is unable to turn around and embrace it. Though he has reached the nadir, Albion continues to fall; that is the meaning of the final subterranean journey when Albion is "Plowed in among the Dead".

Now this falling away is actually a retreat from the Divine Vision insofar as the Divine Vision is structurally located in the poem's closing plates. Here Albion's fall mirrors the "turning away" of Albion at the beginning of the poem. Albion driving the "Plow of Nations" is the human executive of eternity, dividing and preparing the earth according to his knowledge of Eden. But as he becomes "Plowed in" he falls victim to the causal order. And in causal terms the process is irreversible. The only way that the human pilgrim can become aligned with the non-causal order is by grace. The moment of grace, made possible by the birth of Jehovah[5], is anticipated in the third passage (above) when the Divine Vision opens "The Center into an Expanse". The result is Albion's awakening.

At this moment the mental universe is to turn inside out; individual mind is about to open into the eternal "Worlds of Thought". Here is the finale of the poem's forward thrust, the poem's unfolding of individual mind. When England emerges from Albion's bosom and Albion arises from his rock, that rock is the doorway between time and eternity.

Or it can be imagined as the axis upon which eternity turns as it unfolds itself into individual consciousness, while Albion's tomb is the axis upon which individual mind turns as it opens into eternity. The relationship between the axes of tomb and rock is the linking process, the operation of grace, which converts the chaotic "Memory between Man & Man" into ordered forms according to eternal archetypes. Later in this chapter the linking process will be more fully discussed.

Albion awakens to eternity by passing through the Rock.[6] His female counterpart here is neither Vala nor Jerusalem. Instead she takes the form of"England who is Britannia" who combines both, because the eternal roles of wife and daughter are merged into one. There is no division in Eden between inner and outer; when Albion in the final plates enters eternity to assume his macrocosmic status there is no external world, no alluring form of Vala distinct from the richness of the mental world, the Jerusalem, within. But on the other side of the Rock, as we trace Albion's emanation back from plate ninety four back through Jerusalem, Albion's inner world is spread out rather as Tharmas in The Four Zoas complains that he is spread out. The inner world of Albion is Jerusalem; she who induces the spreading out, on whose account Albion undergoes division, is Vala, the embodiment of his desire.

Albion's desire for what is external rather than purely for what is internal -- for God himself, the Divine Vision -- distinguishes Albion from Jesus. The eternal relationship between Albion and Jesus is that Albion in eternity directs and delineates a fourfold ordering of the relational world which is Eden's extension into Beulah.

> Then Albion stretch'd his hand into Infinitude
> And took his Bow. Fourfold the Vision: for bright beaming Urizen
> Lay'd his hand on the South & took a breathing Bow of carved Gold;
> Luvah his hand stretch'd to the East & bore a Silver Bow bright shining.
> Tharmas Westward a Bow of Brass pure flaming, richly wrought;
> Urthona Northward in thick storms a Bow of Iron, terrible thundering.
> J97:6-11

This is a completed statement of the Circle of Destiny. At the beginning of The Four Zoas, it appears to the individual mortal observer as a coercive cycle bearing a sense of cyclic desolation, of historical repetition. Here it is seen in its perfection as an act both providential and free. Jesus enters this extended world to redeem the microcosmic form of Albion, the individual man who has fallen; he becomes incarnate within the dimensionally extended world which the macrocosmic Albion has divided according to the fourfold patterning whose origin is in a non-dimensional, non-extended world.

It is a useful simplification to think of Jesus as a principle of the backward unfolding and Albion of the forward, though actually the relationship is cyclic; both are present at both polar origins. Jesus stresses this interdependence when he tells Albion that "unless I die thou canst not live: But if I die I shall arise again & thou with me". The Circle of Destiny is made complete by Jesus's resurrection, which makes it possible for the fallen world, the circumscribed microcosm or Ulro, to "arise again" and acquire an absolute validity which, by the logic of the Circle, it always, after all, did possess.

Jesus's speech is part of a dialogue which occurs during the closing plates of Jerusalem. In the forward motion of the poem such a future tense speech sounds out of place since Albion has already risen again. But it actually initiates the poem's reverse direction as well as establishing the circular logic of preordination. For Jesus, within these final plates, is announcing his readiness for a death which has already taken place according to the poem's forward sequence; he is announcing that forthcoming immersion into the fourfold world within "Infinitude" which was enacted long before in Jerusalem. Jesus's death is a journey from eternity along the extension of the macrocosm into a relational world to make possible the voluntary death and resurrection of Albion, who

> threw himself into the Furnaces of Affliction.
> All was a Vision, all a Dream: the Furnaces became
> Fountains of Living Waters flowing from the Humanity Divine.
> J97:35-37

Here is the fall of Albion seen according to a perspective which is radically different from any previous perspective. It is now a pure act of self-surrender occasioned when "Self was lost in the Contemplation of faith And wonder at the Divine Mercy & at Los's sublime honour". But it is the presence of Jesus as that which is not Albion's self which guarantees the purity. Just as in Milton it was Milton's presence which guaranteed Blake's poetic authenticity, in Jerusalem it is Jesus's crucifixion which guarantees Albion's universal or macrocosmic redemption and resurrection. In both poems Los is the intermediary, the "transforming agent".[7] In Milton Los is the agent of an awsome predestionation allowing Blake to become, in a sense, Milton's muse.

In The Four Zoas Los completes the Circle of Destiny. Here in Jerusalem Los accomplishes a metaphysical threefold linkage to transform the fourfold individual unfolding into the fourfold universal unfolding. The chaos and horror of the fallen world occupying most of Jerusalem are seen anew, because "All was a Vision, all a Dream". Just as in the preceding passage the four zoas are no longer demons or diabolically self-willed gods, and in fact never were, but were eternally what they there appear to be, so here the fall is seen in its eternal context.

The backward direction of the poem becomes "Fountains of Living Waters flowing from the Humanity Divine"; these fountains are the emanations of universal mind out of eternity into time. These "Fountains of Living Waters" we have also imaged as the fourfold unfolding of Eden into Beulah, the opening up of "the Eternal Worlds".

This opening makes available two kinds of knowledge; to which of the two a perceiver has access at any one moment depends upon his perspective in relation to the visionary opening. On the one hand there is in the poem's closing plates a glimpse right into the heart of the "fountains of Living Waters": of Eden unadulterated. That is the knowledge which Jesus has, and it is vouchsafed to the poet and his reader as a barely comprehensible spiritual dynamism, a glimpse of what eternity unalloyed with the mundane might mean.[8] On the other hand there is the course of the poem as a totality, which also and equally is a revelation of the Worlds of Thought, only this vision is of the outward flow of the "fountains of Living Waters". This is not a vision of undefiled purity. Even a backward reading of the poem displays a world of confusion and despair and hope, and that is the knowledge which Albion has, because it has been attained through his own fall. In relation to these contrasted perspectives the figure of Los is intermediary. Under the inspiration of Jesus he follows the course of Albion, plunging into mundane existence to keep before Albion's sight the unadulterated vision which Jesus has.

Thus if we think of *Jerusalem* as a macrocosmic unfolding from plates 94 - 100 back through to the opening pages where Albion recedes from the Divine Vision, we can understand the construction of Golgonooza by Los in those early plates to be a re-creation, at the opposite extreme of the mental universe, of fourfold Eden.[9]

In this light, the above passage in which Albion stretches "into Infinitude" to take his bow gains a fuller significance. Here is the continuation: as Albion draws his bow the image becomes fourfold and each zoa simultaneously draws a bow.

> Then each an Arrow flaming from his Quiver fitted carefully.
> They drew fourfold the unreproveable String, bending thro' the
> wide Heavens
> The horned Bow Fourfold: loud sounding flew the flaming Arrow fourfold.
> Murmuring the Bowstring breathes with ardor. Clouds roll round the horns
> Of the wide Bow loud sounding Winds sport on the Mountains' brows
> The Druid Spectre was Annihilate, loud thundering, rejoicing
> terrific, vanishing
> Fourfold Annihilation: & at the clangor of the Arrows of Intellect
> The innumerable Chariots of the Almighty appear'd in Heaven,
> And Bacon & Newton & Locke, & Milton & Shakespear & Chaucer
> A Sun of Blood red wrath surrounding Heaven on all sides around
> Glorious, incomprehensible by Mortal Man: & each Chariot was
> Sexual Twofold. J98:1-11

Released, these flaming arrows which annihilate "the Dread Spectre" also divide the universe into four. Theirs is the mental delineation which underlies the poem's division into four Chapters, each the sector of one Zoa, and of the seed-like depositing of fourfold Golgonooza into the nadir of the poem. This discharge of eternal arrows into an empirical world lodges an eternal fourfold structure within human consciousness.[10] But the content, as contrasted with the structure, within these mutually unfolding fourfolds is "The innumerable Chariots of the Almighty" whose threefold paradigms are "Bacon & Newton & Locke" and "Milton & Shakespear & Chaucer". Though the names of the first group have throughout Jerusalem been associated with all that is obstructive, here in Eden they are equal with those of the second group. For "each Chariot was sexual Twofold" which implies that the one set of three corresponds to the masculine of eternity, the other to the feminine.

Blake habitually thought of Milton, Shakespeare and Chaucer as exemplars of inspiration, and asserted that the true place of the scientist and philosopher is to follow rather than dictate to inspiration. These "innumerable Chariots" align the poets with the masculine of eternity, the philosophers with the feminine: the sun of inspiration and the moon of memory respectively. Only in the world where individual mind has lost knowledge of absolute location does the philosophic mind assert the anteriority either of sense data or abstract principles; then Bacon, Newton and Locke become monstrous and the moon of Beulah is perceived as the moon of Ulro. Knowledge derived from empirical observation has its own beauty and validity provided that it points to a reality richer than its own, but is destructive if it is used as a basis for generating laws. As an example: a silviculturalist collecting data may use that data either to generalise about tree growth probabilities and forest yield and ultimately use a forest as a machine, or to gain such knowledge as is also universal, about the nature of a tree as an individual object by virtue of an archetypal likeness which awakens vision, worthy of human attention. The first kind of use which empirical data can be put to yields such memories as build up the Moon of Ulro.The second kind of use, according to which empirical data are not aggregated in the memory but act as doorways into universal Worlds of Thought, is represented as the Moon of Beulah.

The significance here of an antithesis between sun and moon is emphasised by the picture on plate ninety seven, in the text of which Albion reaches into Infinitude for his bow. The picture is of a running male form whose left hand, grasping the sun, is thrust down into a dark abyss. From the sun comes the picture's fiery illumination. Behind the man is a crescent moon, so standing in relation to the sun and the male figure that it might be a bow and the man might have loosened the sun as an arrow from the bow, and himself have continued to hold it, like Fuzon in The Book of Ahania whose "arm remembered the sounding beam". In Ahania the continuum of projectile and projector becomes a process emblematic of poetic creation. Here the travelling human form is best identifiable with Los en route to the nadir of eternity. He is about to plunge through the vortex out of Eden into Beulah where (in Chapter One) he is to build Golgonooza according to his fourfold vision of Eden.

Now the picture of Los following the sun through a vortex is related to two other pictures. One is on the very last plate -- plate 100 -- of Jerusalem, the other is on the very first. The function of plate 97 is to provide an initiating thrust for the macrocosm's expansion from plate 100 to plate one. Like plate 97, plate 100 depicts a sun and a moon, but here three human forms are present. In the centre is a blacksmith leaning on his tongs and hammer, directly facing the reader. To his left a male form is running with his back to the reader, his arm coiled around a sun shining beyond his left shoulder. To his right a female is half turned towards the reader; to her right is the crescent moon. At their feet, coiling to infinity on either side, is a druid temple. The runner is beyond the temple, the other forms are in front of it.

If the male form on the left, the sun and the moon, were isolated, they would together compose plate 97. The figure who is apparently running away with the sun on his shoulder is Los; accordingly the central blacksmith may be aligned with Urthona and the female with Enitharmon. The final plate is therefore an essential threefold statement of Zoa(Urthona), emanation(Enitharmon) and spectre(Los). Los at last is identical with the spectre because this picture is of Eden, where the spectre has been annihilated. Plate 100 is an intimation within Eden of a fallen world which Urthona as Los is to encounter once he has passed the vortex and left Eden.

The relationship can be imagined this way: the central figure of Urthona stands for Blake the poet/creator; his vision of what is to be created is personified in Enitharmon; Los himself is the poet's representative within the poem, its creative force. The druid temple is here the vortex. In front of it is the creator's world, beyond it the creation.

Such a way of imagining the relationship is only valid up to a certain point. The poet does not himself inhabit Eden; rather he asserts that

> In my Brain are studies & Chambers fill'd with books & pictures of old, which I wrote & painted in ages of Eternity before my mortal life.

Although it would be tempting to suppose that _Jerusalem_ itself is such a book filled with some of those eternal "pictures of old", and that this book is the sun which Los carries as he descends from plate 100 to plate 97 through the vortex between creator and creation,[11] there is an important obstacle. The subject matter of _Jerusalem_ is the finding of access to these eternal things and places. _Jerusalem_ is, at least partially, _about_ these "books and pictures of old". If _Jerusalem_ is actually such an eternal book as well as being a book about an eternal book, this eternal book refers back to the mundane conditions of writing the poem just as the poem refers back to the eternal book; therefore it is impossible to distinguish copy from original. Each is lost in the circularity of the other.

Tempting as such a conclusion might be, especially in view of Blake's maxim -- uttered from the devil's perspective -- that "eternity is in love with the productions of time"[12] implying the reciprocity of time and eternity, this kind of circularity leads not to the free expansion of infinite shores but to contraction and the fallen form of the Circle of Destiny. It reduces Blake's talk of Worlds of Thought to a logical positivist's conjuring trick and denies the anteriority of mind, because if the mental and corporeal universes merely refer to each other there is no absolute location and Blake would be unable to talk about "the Human Form Divine" without actually having in mind a sort of empirical average. Blake could not then exalt the human imagination, because sense data and imagination would merely reciprocate each other without priority.

I dwell on this point in some detail because the theme of reciprocity and its poetic and pictorial enactment is so fundamental to Blake's reciprocally unfolding universe that it is perilously easy to think of _Jerusalem_ as an endless gyration without end or even a centre. Although the poem has a clearly climactic ending, it is the kind of ending which is a beginning: it leads into mental conflict, into the poem's fallen world again. That is why it is so important to recognise the poem's reverse direction. Jerusalem's closing plates considered as a unity can be imaged as a fountain head in relation to the poem as a whole which is comparable with the fountain's emanation. The existence of such a relationship between source and flow of a fountain implies that _Jerusalem_ is founded upon a hierarchy, that even though Eden may be present in the heart of entropy, Eden yet does point to an absolute location.

An important corollary to the fact of hierarchy in _Jerusalem_ occurs in the preface to Chapter Two of _Jerusalem_ with its designed circularity aptly brought to a conclusion by the aphorism that "All Things Begin & End in Albion's Ancient Druid Rocky Shore". To avoid the inference that Blake believed every act of intellection to exist on the level of the "druid Rocky Shore" of mere sensation, the alternative possibility is that all things find their true value in relation to Albion the individual perceiver. Accordingly the human form is of higher metaphysical value than the data of human perception.

Such a conclusion may seem too self-evident to be worth uttering, yet the course of western philosophy and theology has shewn how incredibly difficult it is to keep sight of this platitude, either intellectually or morally. Morally it amounts to Kant's subversive axiom, that every person is an end in himself. Intellectually the following kind of example might be offered to illustrate the problem.

It is often said of a piece of music, whether a complex symphony or a catch of melody, that it has an intrinsic value, as though a fragment or spark of divinity were lodged in it. Similarly a composer or a poet might declare that he has yielded himself wholly to his composition, or that, like Blake, he is the amanuensis of an inspiration which passes through him into a work which transcends the individual composer. Again, a man might be rapt with his own material possessions or inventions or abilities or spiritual insight. All of these things which are somehow external to the human perceiver seem to possess a value which, if not superior always to the human, is at least respectably competitive.

Blake would deny this, and in one respect his life's output is a continuous refutation of the lingering heresy that anything can be either added to or removed from the human form.[14] The symphony is not some outside entity passing through a more or less acquiescent human listener; rather listener and symphony are subsumed in one comprehensive human form. The human imagination is a phenomenon transcending both symphony and the act of listening, both poem and the act of writing or reading it, both automobile and inventor or owner, both a mystical reverie and the dreaming of it.

It is the human imagination that confers this comprehensive human form. A person exists as a perceiving subject, but also he experiences himself by virtue of his imaginative embrace of all that is other than the 'I' who perceives. One's imagination emanates from one's human form; it traverses the universe and at the very opposite side it meets one's human form again.[15] The human imagination is almost definable as 'what oneself is on the opposite side of the universe from where one is'. Jerusalem's poet says:

> From every-one of the Four Regions of Human Majesty
> There is an Outside spread Without and an Outside spread Within,
> Beyond the Outline of Identity both ways, which meet in One,
> An orbed Void of Doubt,despair, hunger & thirst & sorrow.
> J18:1-4

This passage yields two alternative readings.

One possibility is to equate the human form with the Outline of Identity from which all externally perceived phenomena which make up the Outside spread Without extend through the universe to meet the universe of thoughts and feelings composing the Outside spread Within. From this possibility it would follow that the meeting place is "an orbed Void of doubt, despair, hunger & thirst & sorrow". This "orbed Void" is the external world of nameable objects common to every perceiver. It is a ravenous place; external nature has the propensity to absorb to itself what belongs to the human form. This is the first alternative.

However, if it is the external world of nameable objects which constitutes the Outline of Identity, then this object world is tangential to two Outsides, one which spreads "Without" through the macrocosm to the sleeping and merely sentient Albion, the other spread "Within" through the unfolding of the macrocosm to the awoken Albion of Eden. In this case the "orbed Void" where the spreadings meet is the Rock of Albion. These spreadings are Albion's emanation Jerusalem (Within) and his wife Vala (Without) who in Eden acquires the name England. This is the second alternative.

Between them these alternatives yield three structures in which Blake's Worlds of Thought can be projected out of Jerusalem's unfoldings.[16]

The first alternative, that of aligning the Outline of Identity with the human form, yields the structure of Blake's threefold vision. The second alternative which aligns the Outline with the world of nameable objects external to the human form, provides a schema for the two fourfold unfoldings: of individual and of universal mind.

The unfolding of individual mind was the subject of the previous four chapters dealing with the poem's forward thrust. These chapters dealt by no means purely with an individual's gaining access to "Worlds of Thought" and the work of Jesus and Los. Rather they have been, at least as frequently, concerned with the wars of the sons of Albion, the gropings of the human will and the efforts of the Daughters of Albion to gain and retain dominion over human possibilities. Similarly, though the unfolding of macrocosmic mind has been the subject of this present chapter dealing with the poem's neoplatonic backward thrust, there has been present a circular problem of how and where to attribute value, and this problem has turned upon an "Outline of Identity".

The problem arises because of the existence of the threefold in *Jerusalem* whose structure is derived from the first alternative and is made up of (1)Outside spread Without, (2)Outline of Identity, (3)Outside spread Within. According to this first reading the central term of the threefold is the Human Form. In the Introduction to Part Two it was suggested that the threefold structure arises within the interaction of the reciprocal fourfold unfoldings. The threefold, at whose centre is the human form, is therefore at the very heart of the poem's structure of mutual unfoldings. The fruits of these unfoldings are the forty-eight vignettes, *Jerusalem*'s pictures (less the full page illustrations which separate the Chapters and therefore do not belong to any one Chapter) within its verbal matrix. Every one of these pictures contains, and is usually dominated by, the human form. The reason is that these 48 pictures contain eternal mental constants or archetypes. Since these archetypes have an intrinsic value they display the human form which, according to Blake, alone has intrinsic value.[17]

Elsewhere in this study these archetypes have been referred to as eternal or universal memories. Because the human form is the Outline of Identity between eternal macrocosm and temporal microcosm, the human memory can be either a conglomerate of undigested experiences or an array of archetypes; the one contracts human possibility within historically pre-established limits, the other frees by opening an avenue into Eden. The transition is between the moon of Ulro and that of Beulah or between the Rock and Tomb of Albion; this is the threefold process according to which a Minute Particular opens its "Center". This opening of the Center of a particular opens the individual mind's unfolding into the Worlds of Thought revealed by the eternal or macrocosmic unfolding. Jerusalem becomes -- grows into -- both symbol and instrument of Jesus's transformative power. His power converts even the activities of Albion's sons and daughters and what they represent into what is divine, once the error of will which they enact has been mirrored to the individual by the intermediary form of Los whose work in transforming the Moon of Ulro to that of Beulah is what makes the threefold link possible. His 'mirror' is the whole pantheon of mnemonic archetypes.[18]

Although it is finally impossible to make Jerusalem's world of mutual unfoldings and turnings inside-out 'lie flat' in the form of a conventional map, one can nevertheless imagine how a cross-section of the poem can yield a map-projection. At one end of this world is the subjectivity of the individual perceiver, microcosmic mind. His immediate opposite is all that is least subjective, "the Hermaphroditic Satanic World of rocky destiny".[19] This "Satanic World" is outside the mind and bears a destiny of entropy which the mind cannot control. It is the "Orbed Void"; also it is the substance, the gross material of the physical entities to which Jerusalem's arbitrary catalogues of names, specifically the English place names, refers. These names, such as Cambridge, Sussex, Lambeth have no meaning which is integral to the poem, though they may have many accidental connotations. But as they appear to the individual mind, they are merely irreducible names applied rather carelessly to certain natural, mundane formations, also without inherent meaning.

That is one half of the story. This "Orbed Void" has another side to it. The world of matter is an "Orbed Void" because it draws into itself and preoccupies the individual mind.[20] The mind is forced to focus its power into the manipulative will which alone can exert empirically measurable changes to the world of matter. If the individual will is the ultimate law of the universe, what results is the unbridled malice of the Sons of Albion reduced to an abstract, spectrous ravening. But on the other side there is possible a meaning that transcends the individual will. In one of his studies of mystical tradition, Mircea Eliade gives a fascinating account of what, in a context other than Blake's, this transcendence might entail.

> Objects and acts acquire a value, and in doing so become real, because they participate, after one fashion or another, in a reality that transcends them. Among countless stones, one stone becomes sacred -- and hence instantly becomes saturated with being -- because it constitutes a hierophany, or possesses manna, or again because it commemorates a mythical act, and so on. The object appears

> as the receptacle of an exterior force that differentiates it from its milieu and gives it meaning and value. This force may reside in the substance of the object or in its form; a rock reveals itself to be sacred because its very existence is a hierophany; incomprehensible, invulnerable, it is that which man is not. It resists time; its reality is coupled with perenniality.[21]

This means that an object or a place can acquire absolute meaning by its relation to a human archetype. Now in Jerusalem these archetypes have both a linguistic and a pictorial form. The linguistic form that the archetypes acquire is of Biblical place and proper names. The reason for the long catalogue of equivalences in Jerusalem[22] is that Biblical names confer value upon the regions of contemporary England.

So on the other side of the "Orbed Void" there is a set of Biblical names corresponding to the arbitrary English names. But the Biblical names are deliberate, not arbitrary; they refer to absolute locations in eternity[23] and they confer meaning upon English locations by contiguity. Blake expresses this by asserting that they are engraved on Albion's tomb.

> In silence the Divine Lord builded with immortal labour,
> Of gold and jewels, a sublime Ornament, a Couch of repose,
> With Sixteen pillars canopied with emblems & written verse,
> Spiritual Verse, order'd & measur'd, from whence time shall reveal
> The Five books of the Decalogue, the books of Jushua & Judges,
> Samuel a double book, & Kings a double book, the Psalms & Prophets,
> The Four-fold Gospel, and the Revelations everlasting.
> Eternity groan'd & was troubled at the image of Eternal Death!
> J48:5-12

The image is of eternal death because the tomb involves Albion's "death" to eternity, his exclusion from an absolute location to a world of empirical relations. The Biblical writings constitute the last outpost in eternity before the "Orbed Void", just as the linguistic world of arbitrary names constitutes an ultimate objectivity or externality in relation to individual mind. The relationship between individual mind and its objects is a mirror image of the relationship between eternity and the Biblical writings; and the "Orbed Void" is the mirror.

Albion's tomb stands in a special relationship to the "Orbed Void". Structurally the tomb is at the numerical centre of the poem's page sequence. Also it focuses the three structures which -- according to the perspective of this study -- underlie the poem; it unifies them. It is the central term of the threefold vision's unfolding and it is a paradigmatic symbol of the interaction between the two fourfolds.

Albion's tomb focuses the threefold vision's unfolding and makes possible a definition of the cardinal points of the poem's world. The tomb is the central meeting place of the poem's forward and reverse thrusts. Within it the journey of Albion forwards from the poem's first plates where he turns from the Saviour to journey "down the valleys dark" meets the emanation, the journey of Jerusalem out of Eden which originates in the poem's last plates. These two origins are zenith and nadir of the poem's map-projection.

> And the Four Points are thus beheld in Great Eternity:
> West the Circumference: South the Zenith: North
> The Nadir: East the Center, unapproachable for ever.   J13:54-56

Although the tomb is a centre, it is also a circumference because all of external nature lies within its confines. The tomb is expressive of the mind's relationship with the external world. Therefore, as well as being the point centre of the imaginary cross-section which is the poem's projection into a map, it is the perimeter of the relational or empirical part of the map, since mere chaotic nature is at the periphery of human experience.[24]

But still it is at the centre; the writing on the tomb transforms the external world. It does the transforming by confering such transcendent value as is symbolized by the poem's distinction between the moon of Ulro and that of Beulah. Here on the eternal side of the tomb the empirical world is given its absolute bearings by Erin who is _Jerusalem_'s descendant of Eno.

> With awful hands she took
> A Moment of Time, drawing it out with many tears & afflictions
> And many sorrows oblique across the Atlantic Vale,
> Which is the Vale of Rephaim dreadful, from East to West
> Where the Human Harvest waves abundant in the beams of Eden,
> Into a Rainbow of jewels and gold, a mild Reflection from
> Albion's dread Tomb, Eight thousand and five hundred years
> In its extension. Every two hundred years has a door to Eden.
> She also took an Atom of Space, with dire pain opening it a Centre
> Into Beulah.
> J48:30-38

The opening of a Moment "from East to West" is an expansion from centre to periphery of the map of the mind; it opens along "the Vale of Rephaim" which is a spiritual counterpart of the howling valley in Chapter Three:[25] the energy of eternity flowing through a dimensional avenue. Erin is laying down the foundations according to which this poem can reveal the crucial opening out of eternity into time. She is constructing a rainbow bridge across the "Orbed Void" between the absolute and relational areas of the map.

Closely related to Albion's Tomb is Albion's Palace. This also has sixteen pillars, but they are perceived as gates; or rather the "Sixteen Gates among his Pillars" are dominant, because the Palace is the inversion of the tomb. It is the tomb seen from the perspective of absolute existence.

> For Albion in Eternity has Sixteen Gates among his Pillars,
> But the Four towards the West were walled up, & the Twelve
> That front the Four other Points were turned Four Square
> By Los for Jerusalem's sake & called the Gates of Jerusalem;
> Because Twelve Sons of Jerusalem fled successive through the Gates.
> J72: 5-9

The last line is central to a reversed reading of _Jerusalem_. Here the twelve seminal principles of Jerusalem's biblical imagery are scattered into the empirical world.[26] This passage occurs almost at the end of Chapter Three, on the brink of the final Chapter. Albion's palace is transitional for the reversed reading; it is the door between Chapter Four which pertains to Eden and the remainder of the poem which pertains to the empirical world.

Albion's palace gates are elsewhere referred to as "Porches of the Brain". In Blake's poems the Brain is as much a symbol of an imaginary fixed moment within a process as any other named entity. Blake is not concerned with improvising a physical or biological theory. For the purposes of discussing Jerusalem we can provisionally define the physical structure of the brain to be the evolved and genealogically conveyed carrier of archetypes reduced to their physical correspondences into the empirical world. The physical brain is the "out of mind" perimeter of universal mind as the world of physical objects is of the individual mind. Such a continuum of palace and tomb can therefore be imagined either as the focus and centre of two convergent unfoldings, or as a common mutual circumference. Actually the poem requires that these two alternatives be imagined simultaneously: a threefold opening of a centre into a circumference (Albion's tomb opening into a palace) makes possible the interaction of the individual fourfold with the eternal fourfold. Or to place it all into a different perspective: a moment of illumination makes the "Worlds of Thought", which have nothing to do with physical causality, accessible to the mind that is bound by the physical brain's instrumentality into a world of causes and consequences. The brain is a supreme symbol of the fallen world because it is an archetypal form of that conversion of the human into an object which the fall, in Blake's poems, above all is; yet simultaneously its capacity to open into Eden is obvious.

The two fourfold worlds converge throughout the poem; universal and individual meet anywhere and everywhere. These convergences are *symbolized* by the tomb which is at the poem's structural centre, or by the forty eight vignettes which formalize these meetings. Yet such a meeting place actually occurs whenever one of *Jerusalem*'s irreducible names is mentioned. Recalling Eliade's speculation,[28] any one named place or object may become sacred and open into Eden.

Although the biblical names on the one hand and the English place names and foreign country names on the other hand seem to be arbitrary in relation to the deliberateness of universal and individual mind respectively, this is not quite the case. There is a connecting chain between the deliberate of mind and the arbitrary of matter on both sides of the irreducible "World of Rocky destiny". On the side of the forward development of the poem there is the twelvefold deliberate agency of the Sons of Albion. Each son is simultaneously an agent of Albion who is the principle of individual mind and the presiding genius of a certain set of arbitrary names.[29] For example Peachey, one of Albion's sons, "had North Wales, Shropshire, Cheshire & the Isle of Man", while another son named Hutton "had Warwick, Northampton, Bedford, Leicester & Berkshire". I do not think that these are to be understood as fixed equivalences; some of the names are shared by two of the sons. What is important is the *fact* of correspondence between the deliberate and the arbitrary.

In the reverse direction it all works a little bit differently. The sons of Jerusalem are the deliberate principles of the universal mind just as Albion's sons are the agents of the individual will; yet they are only seen in the poem once they are already immersed in a fallen world and assimilated with the human will.

In Chapter Three this assimilation assumes the dramatic form of a sacrificial murder of each of the Sons of Jerusalem by each of the Daughters of Albion. The murder occurs when the individual asserts its competitive ascendancy and as a result "murders" the fine community of the universe. The Daughters' "vengeance Twelvefold" takes place on what is structurally the eternal side of the Looking-Glass of Enitharmon; in other words the incident takes place later than plate 63. What the Looking-Glass signifies has been discussed previously in some detail; here we can understand it as "the orbed Void" in the guise of a mirror. It is the tomb centre transposed to a circumference. Now in the following passage Los as the individual poetic self-consciousness is shewn in the act of perceiving the Crucifixion as one event among many events within the phenomenal world of the "Orbed Void".

> Los knew not yet what was done: he thought it was all in Vision,
> In Visions of the Dreams of Beulah among the Daughters of Albion.
> Therefore the Murder was put apart in the Looking-Glass of Enitharmon.
> He saw in Vala's hand the Druid Knife of Revenge & the Poison Cup
> Of Jealousy, and thought it a Poetic Vision of the Atmospheres;
> Till Canaan roll'd apart from Albion across the Rhine, along
> the Danube.
> And all the Land of Canaan suspended over the Valley of Cheviot
> From Bashan to Tyre & from Troy to Gaza of the Amalekite:
> And Reuben fled with his head downward among the Caverns
> Of the Mundane Shell, which froze on all sides round Canaan on
> The Vast Expanse, where the Daughters of Albion Weave the Web
> Of Ages & Generations, folding & unfolding it like a Veil of Cherubim.
> And sometimes it touches the Earth's summits, & sometimes spreads
> Abroad into the Indefinite Spectre, who is the Rational Power.
> J63:36-44
> 64: 1-5

This "Veil of Cherubim" which expands from impenetrable physical objects to the abstract "Indefinite" is the range of experience available to the human mind. At least it is all that is available to the extent that the individual is limited to sensible experiences. For the crucifixion is the final result of limiting eternity to the individual mind. One of the Daughters' subsequent steps during the act of sacrifice is to pierce their victims' brains "with a golden pin" meaning, presumably, to connect the eternal mind to the individual brain via the pineal gland.[30]

The "Caverns of the Mundane Shell" are the forty eight deformities of Milton; the freezing of Canaan around the mundane shell describes how the eternal archetypes of humanity are genetically encoded upon the brain. The error into which Los, as the poet's persona, falls, is the neoplatonic error of not supposing that what is enacted in a fallen world can have anything other than a local significance. But the outrush of the Sons of Jerusalem and their sacrifice -- in other words the triumph of the human will -- resonates through eternity to acquire the cosmic proportions of a crucifixion. Los is especially susceptible to the temptation of forgetting how important is the concrete in his task of transforming the mnemonic data of the mundane shell into building blocks for the city of Golgonooza, to refurnish the human mind in readiness for an access of grace, a vision of Worlds of Thought, of Jerusalem.

When the twelve Sons of Jerusalem "fled successive" from the gates of Albion's palace, it is as though they are on the crest of the outflowing of eternity into time. The macrocosm opens out into the mundane world of individual mind. Their historical role was to found the twelve tribes which ultimately were to propagate Judaic lore throughout the world. But according to Blake's account, Albion's palace has sixteen gates, and though twelve of Jerusalem's desert their posts, four remain behind. The remaining four sons preserve the archetypal fourfold of eternity, allowing it to structure the mundane world (as Jung and numerous others have discovered) and the poem itself, upon which they confer a fourfold organization. They are the eternal forms of the Zoas.[31]

I am going to conclude this account by entering terrain which is altogether conjectural. One of the toughest problems with which *Jerusalem* confronts the reader is that of understanding what the Sons and Daughters of Albion and Jerusalem represent either separately or in the various combinations in which they are seen acting. I am not talking about the miscellaneous historical or political connotations that names such as Cordella, Benjamin, Bowen have *outside* the context of *Jerusalem*.[32] I am talking about the nature of that intermediary twelvefold action which the Sons of Albion exert. What are the details of their agency, these sons who enact Albion's will, insofar as they represent the mind's grasp upon what is external to it? How explain the details of the following speech uttered by Urthona's spectre?

> Hand has peopled Babel & Nineveh: Hyle, Ashur & Aram:
> Coban's son is Nimrod: his son Cush is adjoined to Aram
> By the Daughter of Babel in a woven mantle of pestilence & war.
> They put forth their spectrous cloudy sails which drive their immense
> Constellations over the deadly deeps of indefinite Udan-Adan.
> Kox is the Father of Shem & Ham & Japheth, he is the Noah
> Of the Flood of Udan-Adan: Huttn is the Father of the Seven
> Created in Edom. J7:18-26

Certain large features are fairly recognisable. A patriarch of the waters of chaos, Kox becomes a Tharmas-like figure. Other sons of Albion also bear resemblances to one or other of the four zoas: Hand to Urizen, Hyle to Luvah, Schofield to Urthona. But these correspondences are fleeting and unsatisfactory. The zoas have their own place within the poem; it is untrue to say that they have been replaced by a more comprehensive set of gods or personifications.

The names Babel, Nineveh, Japheth, Adam etc. are among the poem's vast class of apparently arbitrarily named Biblical particulars. This passage is displaying those deliberative operations by means of which the individual human mind once exerted its will upon a universe in which, during "Times Remote", the world was a mental place. Human experience did not come at you out of an alien, outside place: all was the unfolding of eternity. But the naming and identifying and ultimately separating power of the individual mind caused a separated world, a world of discrete particular objects, to solidify into a network of relations out of an eternal mind. Such a separation -- either a psychological or a historic/mythical event -- comes about because named entities are convenient for the will to manipulate. The Sons of Albion emerged as separated human faculties capable of manipulating concrete things, namable, particular items of experience, and therefore of shaping history

My conjecture is that these twelve sons correspond to the twelve categories which Kant in The Critique of Pure Reason declared to be the *a priori* principles of thought by means of which the mind comes to terms with human experience. Needless to say, I am not asserting that Blake had any knowledge of Kant's work; all the probabilities are against it. But

Blake and Kant were contemporaries and both were men of genius who equally perceived the double spectre of English empiricism and Continental rationalism and understood its danger. Kant's categories, like Blake's twelvefold, combine a threefold with a fourfold operation. It is far from impossible that Blake and Kant should reach similar conclusions about the individual mind's structure in relation to empirical data.

There the resemblance ends. Kant was interested in constructing an architectonic which would confer complete logical coherence upon his understanding of the mind's grasp of the empirical world. Blake created in Jerusalem an imaginative account of a mental universe in which individual mind is the hero of a macrocosmic universe. Beyond the scope of Kant's conscientiously limited enquiry Blake's world contains three further sets of twelve mental principles.

The twelve Daughters of Albion who "in every bosom...controll our Vegetative powers"[33] also pertain to individual mind, but operate unconsciously rather than as direct agents of Albion's will. They represent what is genetically encoded in the individual nervous system. Also they weave the womb in which Jesus is to be born. In Jerusalem it is Jesus who makes possible a linkage between microcosm and macrocosm: between a causal order and an order based on divine emanation.

The twelve Sons of Jerusalem pertain to the macrocosm, and when unfallen, are the agents of universal mind. They have no named female counterparts, though the Daughters of Beulah would seem to be the macrocosmic equivalents of the Daughters of Albion. Kant's categorical distribution may furnish at least a partial clue to the detailed machinations of all four sets of mental principles.[34]

My final conjecture is that the total of 48 sons and daughters are the principles of the 48 memory vignettes of Jerusalem. Each set of twelve principles can be assigned to one of Eden, Beulah, Generation and Ulro, and each corresponds to one of Jerusalem's four Chapters, with its set of twelve vignettes. Blake treats these 48 principles of the mind as archetypes of human responses to all levels of human experience. In a fallen world, these are the 48 deformities recorded in Milton. But when the poet has impregnated them, and the world which houses them is turned inside out, then the poet's task has been achieved and the Worlds of Thought are open. When the Moon of Ulro is perceived as the Moon of Beulah and when "the Daughters of Memory (have) become the Daughters of Inspiration", then those 48 vignettes become a vision of Jerusalem the City.

Around the time that Blake was planning his major epics an eccentric projector named Richard Brothers was designing an ideal city which was to have twelve gates on each of four sides.[35] The common source of an ideal Jerusalem was probably Swedenborg; but Blake would not accept only a causal explanation for the similarity of vision. He would assert, I believe, that Swedenborg, Brothers and himself had glimpsed an eternal structure which could only be appropriately portrayed via the human twelvefold and fourfold modes of perception. Blake's vision of Jerusalem the city reveals a new perspective for the forty eight vignettes seen in Milton and in the forty eight sons and daughters who populate Jerusalem. In order mentally to reconcile these two quite different visions, remember that Jerusalem is simultaneously to be imagined as a city, a woman and a poem. It is as though the city of forty eight gates represents the eternal world while the poem with its 48 sons and daughters points to the fallen world of the individual, because the poem maps the landscape of the mental world through which the eternal is to be reached. Fallen world and eternal world are therefore like two expanses flowing into and through Jerusalem the human form of a woman. The conclusion of this thesis suggests how she might be so imaged.

CONCLUSION
Worlds of Thought

Blake often spoke as though humanity's only hope of achieving an earthly realization of Jerusalem, either mental or physical, lay in the proper subordination of the man of analytical reason -- the philosopher and the scientist -- to the visionary. In the same spirit he claimed that his epics were essential to human salvation. He could make such a claim because they incorporate the radical inversion of thought upon which an a priori philosophy of mind could be founded. Blake's poetry reveals a 'mind-first' universe in which visionary archetypes are anterior to mundane events. That sequence of causes and effects which is the scientist's world can readily be made to yield linguistic explanations of the relations between things in a relational world, but not the reality of what things actually are when understood in terms of their absolute location.

This study was undertaken to shew how Jerusalem especially makes available an a priori philosophy whose development could facilitate the reordering of priorities which Blake desired, always supposing it as universally valid and crucial as Blake does. In order to isolate the philosophy from the poem, hazardous though such an attempt may be, and present Jerusalem's philosophical core in itself, I am going to propose an alternative model for Blake's vision of mind.

It is a projection of the same world, but according to a perspective which permits a new insight into the meaning of Blake's fourfold vision. This model is to make use of the Devil's axiom in The Marriage of Heaven and Hell that "The cistern contains: the fountain overflows" and the poet's meditations upon this axiom.

> The Giants who formed this world into its sensual existence, and now seem to live in it in chains, are in truth the causes of its life & the sources of its activity; but the chains are the cunning of weak and tame minds which have power to resist energy; according to the proverb, the weak in courage is strong in cunning.
>
> Thus one portion of being is the Prolific, the other the Devouring: to the Devourer it seems as if the producer was in his chains; but it is not so, he only takes portions of existence and fancies that the whole.
>
> But the prolific would cease to be Prolific unless the Devourer, as a sea, received the excess of his delights.
>
> Portable p.259

This is an episode within a prose poem designed to bring about a forcible union or "marriage" of heaven and hell. Prolific and Devourer are the extremities of two contradictory systems of thought. This early work did not endeavour to fill out the details of either system; it was not until Jerusalem that the two submerged worlds of thought, of which the drama of cohesion enacted in The Marriage of Heaven and Hell was a vivid intimation, were unfurled in the forward and backward thrusts of the poem.

On the surface it would seem incongruous to abstract a system of graphic labels out of Blake's fluid and unpredictable god-like forms. Yet this earliest of his "Prophetic Writings", with its abstract names of Prolific and Devourer, is unmistakably part of a larger vision. Although Blake's vision is of the Human Form Divine and is therefore too full and concrete and living to be reducible to the abstract demands of a system, it is also about the place of the Human Form Divine within those Worlds of Thought whose fullest representation in Blake's canon is Jerusalem.

Jerusalem and The Marriage of Heaven and Hell, though separated by twenty years, bear in their inmost chambers a strong imagerial resemblance. The above quotation is the second part of a "Memorable Fancy" whose first part describes "a Printing house in Hell". In this cavernous factory, as in Europe and The Book of Los, living fires become stamped with the solid forms of articulated creations, specifically of "books...arranged in libraries". Now here is a fragment of verse from the Preface to Chapter One of Jerusalem.

> Reader! lover of books! lover of heaven,
> And of that God from whom all things are given,
> Who in mysterious Sinai's awful cave
> To Man the wondrous art of writing gave:
> Again he speaks in thunder and in fire!
> Thunder of Thought, & flames of fierce desire:
> Even from the depths of Hell his voice I hear
> Within the unfathomed caverns of my Ear.
> Therefore I print; nor vain my types shall be:
> Heaven, Earth & Hell henceforth shall live in harmony.

The three states of heaven, earth and hell characterize the three regions of the map of Blake's "Worlds of Thought" which this study is presenting. The abstract forms of Prolific and Devourer, initiating energies of hell and heaven (respectively, or perhaps interchangeably; since the narrator speaks from a hellish perspective he is able to give only half of the story) are recognisable as the zoa Urthona whose essence is to be a spiritual fountain, and the fallen Tharmas who is "as a sea". But this is not at all a simple principle of dichotomy.[1] The complexity of Blake's world is fairly expressed by Foster Damon:

> Golgonooza, being four dimensional, cannot be reduced to a chart of two dimensions. Each of the four gates not only opens into each of the other gates but does so "each within other toward the Four Points".

Damon does in fact provide a two-dimensional chart which is perhaps as nearly adequate as anything of the kind can be.[2] Damon's map or any comparable construction can be imagined as the central complex of Golgonooza. Any quadrangle with four gates on each side may be imagined as a cross-sectional plane within the fourfold three-dimensional unfolding of Jerusalem. according to either the forward or reverse reading, the heaven or hell of the poem. A fourth dimension can be imagined as the juxtaposition or "marriage" of these two states; the place of their meeting is the intermediate state of Earth which allows a threefold union with Heaven and Hell.

An incidental note here -- in the quotation from The Marriage of Heaven and Hell the narrator argues that "to the Devourer it seems as if the producer was in his chains; but it was not so, he only takes portions of existence and fancies that the whole". In other words, the Devourer, assuming the predicative power of Urizen, like the Ancient of Days on Europe's frontispiece, attempts to circumscribe an infinite expanse with a limited judgment; then he supposes what he has circumscribed to be the entire universe. But of course the Prolific is inexhaustible and is perfectly undiminished by his Devourers' "chains". What one does not learn here except by accident in a passing simile -- "as a sea" -- is that the Devourer is also infinite, and that to call him a "cistern" is an inverted form of the mistake which the Devourer makes when he believes the producer to be in his chains. Both are looking, albeit from opposite sides, through the same "mind-forg'd manacle".[3]

In Jerusalem the Prolific fountain source is Jesus whose energy assumes the form of the emanation Jerusalem, while Albion contemplates that fountain, and the shape of his contemplation is Vala. In this state Jesus and Albion, energetic creator and recipient of an energetic excess, pertain respectively to the abundance of Eden and the recipience of Beulah. As unfallen contraries these define the state of 'Heaven'. This is an arbitrary ascription; according to the narrator's perspective in The Marriage of Heaven and Hell it would be "the Eternal Hell".[4] Either name is a "mind-forg'd manacle".

What here will be called 'Hell' is the forward thrust of Jerusalem. The active principle is Albion in whom the Prolific has been transmuted to the aggressive force of the individual human will whose dominance is guaranteed by the mystical divinity of Vala, while Jesus is the passive sufferer of that regime whose prisoner is Jerusalem. These are fallen contraries. The two sets of contraries constitute mutually contradictory systems, for which again the limited predication of Prolific and Devourer, Heaven and Hell, is applicable.[5]

In Jerusalem Blake juxtaposed these contradictory systems using the "threefold vision" as a transcendental medium of cohesion, the place where "Heaven, Earth & Hell henceforth shall live in harmony". We have already seen how on one level the meeting of these systems results in the formation of forty-eight vignettes, one form of whose totality is the City of Jerusalem.

But if instead the merging is understood as a coming together of two sets of contraries, the resulting vision is fourfold; it is Jerusalem's underlying fourfold understood from a new perspective. This vision yields four regions, abstracted from the fallen and unfallen contraries of Jesus and Albion, which I shall call Faery, Domain, Structure and Articulable Reality. I shall use these names to give a summary overview of how the poem provides an account of human thought, memory and imagination and resolves in a unique way the problem[6] of articulating what the mind is. The names are not Blake's; I have coined them in order to avoid abstracting the names Eden, Beulah, Ulro and Generation from Jerusalem's context. It is part of the self-reflective nature of Jerusalem that a fourfold array should project itself from a complex series of interacting processes to become named from outside and to allow a meta-commentary on itself.

In drawing up these named correspondences for mental processes I do not wish to assert that Blake used 'Jesus' and 'Albion' as names for processes within a system of thought. Undoubtedly Blake understood Jesus to be the Son of God and at least partly undertook Jerusalem in order to explain what it might mean for God to have a son. Likewise he understood Albion to be the mythically fullest imaginable composition of Adam Kadmon, Prometheus etc. Only he so estimated the dignity of the Worlds of Thought to which the human mind may become opened and receptive, that he understood them to be divine and the mind's activity to be mythopaeic. It is only a limited and partial and transitory predication that reduces Blake's gods and God to mere personifications of intellectual processes.

What is involved in this emergent fourfold sequence of abstractions, of Faery, Domain, Structure and Articulable Reality, is the original problem which this study propounded: what and where is our mundane ('real') life? Where abouts are we in relation to absolute existence? Jerusalem's juxtaposition of Heaven and Hell implies the meeting of absolute and relative, for heaven as Prolific entails the neoplatonic burgeoning of an eternal unity into a temporal plurality of categories, while hell as Devourer involves the collapse of Times into the bleak unity of time which is the numerical measure of entropy and decay. The middle term of the juxtaposition is that notion of "Times remote" which Eno beheld in The Book of Los, which was pivotal between absolute and relative, an "eternal Oak". This is the intermediate state which Blake calls Earth;

whether it is absolutely fixed and located, or lost in a void of relativity, depends upon whether the individual's memory is expansive and universal, open to the archetypal forty-eightfold of Jerusalem the city, or contracted into undigested particular experiences. The four abstract categories derive their characters from the condition of memory in relation to the prolific imagination. I shall try to describe what this means.

Articulable Reality consists of the phenomenal heterogeneity of sense data, the raw material of memory. This is the sea of Tharmas, the waters of hyle that Albion plunged into "from Eternity hurl'd...Into his own Chaos, which is the Memory between Man & Man".Undigested, these chaotic experiences merely arrange themselves according to the mind's structural categories; Structure is therefore the Urizen phase of the mind's fourfold. But when a mnemonic datum turns inside out, its "center" opening into an "expanse", then an impermeable and meaningless object particular, a "grain of Sand", becomes a Domain in which the mind can expand and open an archetypal avenue into Faery.

The distinction is between a mind-centric and brain-centric understanding of thought; according to the latter, since the brain is unquestionably recipient of sense impressions necessarily causally posterior to a world somehow 'outside' itself and like itself indeterminately placed within the universe, thought is at best an excrescence of physical occurrences, like a phosphorescent glow. According to the former, the mind antedates the physical universe; each phenomenon is an organic domain within the primal organization of Faery. The indeterminate Earth term between the Heaven and Hell of mind and brain centricity is what Blake calls the "Porches of the Brain", and as we have seen, Albion's tomb. The brain's heredity carries the archetypes of the Sons and Daughters of Albion, the regions of Structure and Articulable Reality. The mental excrescence mentioned above completes the domain of the microcosm, which by itself is a model for the "brain-centric" account of the mind. When the human form is confined to the limits of the individual mind, the self-identity of the human form[7] is contracted to the Circle of Destiny.

The regions of Domain and Faery compose the macrocosm where mind is autonomous and thought determines the Outline of Identity, the human form. When the microcosm is aligned with the macrocosm by Jesus's entry beyond "the limits of possibility as it appears To individual perception",into individual consciousness, the human form is simultaneously defined by Albion and Jesus whose common emanation and final meeting place is Jerusalem the city. Together the four regions are "the four Regions of Human Majesty" which Jerusalem the woman contains, who is representative of every human individual as the New Testament's resurrected Bride of Christ portrayed in plate 98. In the unity of the fourfold vision these four regions determine the creation of Jerusalem the poem.

What Blake makes available is a philosophy of mind -- which he himself does not propound -- that is based on choice. What distinguishes Jehovah from the gods (either popular or philosophical) of Greece and Rome (to say nothing of the Babylonian and Carthaginian monstrosities) is that he is not bound by necessity. The essence of an a priori concept of mind is that it has room for the reduplicated entry of Jehovah as Jesus into the individual mind, where he can turn the direction, convert the emanation Jerusalem away from the erroneous and unreal constructions of articulable reality [8] to the absolute of faery: the daughters of memory into the daughters of inspiration. Jesus enters the individual consciousness in order to turn the individual's natural apprehension that historical entropy is inevitable and necessity impersonal round and initiate an order of necessity that is based on choice and desire. Jerusalem points a direction through from a mental state whose purpose is to understand and interpret an abstract 'given' order which lacks absolute purpose or human validity to the unlimited imaginative energy of "Worlds of Thought" which confer the necessity of absolute validity upon particular and concrete human desires.

FOOTNOTES

Preface and Introduction

*Chapter 4:"Blake's Last Judgment", p.52

[1] Some of these writings are included in the Bibliography. The best and most comprehensive treament of Blake's sources is Kathleen Raine's Blake and Tradition. Emily Hamblyn, Denis Saurat, David Wagenknecht and others, who will be referred to in passing where appropriate, also provide valuable source material.

[2] The reference is to James Macpherson's "Ossian" works (especially Fingal, 1762 and Temora, 1763). For a plausible account of Blake's indebtedness to MacPherson see William Gaunt's Arrows of Desire, pp13-20.

[3] Gilbert Ryle, Concept of Mind, p16. Ryle calls this species of misunderstanding a 'category-mistake' whose origin he traces to cartesian dualism.

[4] Susan Langer, Mind: An Essay on Human Feeling, p.68.

[5] An acute analysis of this opposition between the empirical and rational traditions, but in terms of Newton and Leibniz, is to be found in Donald Ault's Visionary Physics, pp.1-56. Ault asserts that Blake's "visionary response" to these opposites is a system "structured primarily to preserve the integrity of individuals rather than the systems by which individuals organize their perceptions". From here Ault goes on to contrast the organic coherence of Blake's eternity (the "Divine Body") with the mechanical cohesion of the parts of Newton's system.

[6] Although most critical studies are by their nature and limitations principally intellectual, some critiques attempt a different kind of appeal. In "Blake and His Reader in Jerusalem" Roger Easson invests a crucial emphasis on the reader's personal role. He also recognises a three-fold distribution not unlike the threefold to be discussed here in chapter one: (1)the intellectual forces of the reader, (2)the intellectual forces of the author, (3)the forces of the artifice within which the poem dwells. See pp.318-321 of J.A.Wittreich, Jr., and S.Curran, eds. Blake's Sublime Allegory.

[7] The Works of William Blake, vol.1, p.87.

[8] Dated January 10, 1802. Portable p.202

[9] The word 'neutral' in this study refers to the poet's simple recording of what he sees in vision.

[10] Northrop Frye, for instance, interprets Blake's claim that when he sees the sun he sees not a golden guinea-like disk but an angelic choir to indicate that Blake is advocating a free and fantastic play of the imagination as a means of freeing the mind from mundane preoccupations.

[11] Jacob Bronowski, *The Man Without a Mask*, pp36-57

[12] The terms 'natural state' and 'natural man' are simply being used in this present context to refer generally to "the Public" (or to mankind) for whom Blake declares that he has written this poem. But see Peter Fisher's *The Valley of Vision* (especially the first chapter) for a comprehensive account of these terms.

[13] *Jerusalem* and indeed all of Blake's extended 'Prophecies' frequently talk about "Starry Wheels", and they do not *only* have those sinister or ironic connotations which Harold Bloom and other commentators have pointed out. Newton's world view might in the last analysis be degrading if it curtails the imagination's spontaneity; but the quality of vision and of imaginative power which Newton experienced to make possible such a world view is of the essence of Golgonooza.

[14] Watson's translation begins: "Oh Father of Mankind, Thou who dwellest in the highest of the Heavens, Reverenc'd be Thy Name...". *Nonesuch* p.826

[15] *Nonesuch* p.826

[16] Here too, for the first time Golgonooza makes its appearance together with Cathedron its womblike concomitant. Although Cathedron is an important and recurrent name within Blake's poetry, discussion of it will be limited to Chapter 9's account of the Spaces of Erin; Cathedron is the essential form of these Spaces.

[17] The notion of existential authenticity, meaning a concord between the opinions that you hold and defend,and the life that you lead (ie what you have lived through and done to deserve to express such opinions) permeates Kierkegaard's thought. See the *Diary* entries from 1850-1854.

[18] In keeping with her psychological interpretation, Diana Hume George provides a quaintly attractive reading of the labours of Los (particularly in *The Four Zoas*) which she attributes to his fear of usurpation by Orc, his son. By this means she explains both the reason for Golgonooza's existence and its inevitable failure.

> Los's expression of fear is followed immediately by the building of Golgonooza, the city of art, an evidence that Blake well understood the process of sublimation. Los...converts his resentment and sexual frustration into cultural achievement. Yet the fear is never fulfilled.

Blake and Freud, p.116

FOOTNOTES

Chapter One...The Book of Los.

[1] These are the Books of Los, Urizen and Ahania, The Song of Los, Europe and America. Of these, no attempt is made to discuss The Song or America because they rather consolidate previous insights than contribute to the articulation of Blake's vision.

Although I treat Los, Urizen, Ahania and Europe as though they are chronological steps, this was probably not Blake's sequence of composition.

[2] Thus Jung concerning the anima or soul-archetype of what he understands the 'collective unconscious' to be: "With her cunning play of illusions the soul lures into life the inertness of matter which does not want to live. She makes us believe incredible things, that life may be lived. She is full of snares and traps, that man should fall, should reach the earth, entangle himself there, and stay caught. ... Were it not for the twinkling and leaping of the soul, man would rot away in his greatest passion, idleness." The Archetypes and the Collective Unconscious, p.29

[3] BL 1:5

[4] But more than human can be as much an abstraction from and diminution of humanity than less. In The Four Zoas Urthona during "The Last Judgment" declares that "Attempting to be more than man, We become less".

[5] Jerusalem contains a passing mention of a masculine emanation, Shiloh, who might be considered a sort of reciprocal emanation when Jerusalem herself acquires transitory zoa properties.

[6] Enitharmon is also seen in Europe.

[7] When dealing with The Book of Ahania we will see that the interpretive threefold is like the spectre of the threefold within the fourfold. It darkens eternity in order to make eternity available to human categories. Within the fourfold, this interpretive term is usually Urizen.

[8] The reference is to the marriage-feast of Los and Enitharmon where Los & Enitharmon sat in discontent & scorn". (FZ 11:97-183).

[9] The term 'sublime allegory' is derived from a letter to Butts dated July 6, 1803.

[10] See Frye's Fearful Symmetry and Sloss & Wallis's notes to their edition of Blake for representative examples of a more or less sophisticated attribution of fixed meanings to Blake's personae.

[11] See Joyce Cary's The Horse's Mouth, p.65.

[12] Reference is to the Daughters of Albion, Jerusalem 5:39. Here, too, the abstract of mind is given organic clothing in order to permit its turning from an otherwise illimitable fall.

FOOTNOTES

Chapter Two...The Book of Urizen

[1] See especially Plotinus's fifth Ennead, book one.

[2] Harold Bloom gives an interesting variation on the theme of disorder:

> ...one can suspect (with Damon) that Golgonooza is not a vision of perfection, unlike the cities of Ezekiel and Revelation. Blake is hinting that everything in art that is not clearly human impedes our way back to the City of God, and there seems to be a good deal in Los's vision that is not immediately as human as Blake (and we) might wish. Aspects of the city are fearful because it is surrounded by our world, "a Land of pain and misery and despair and ever brooding melancholy". On all sides, as Los walks the walls of his city, he sees the shapes of menace, the nightmare of incoherence that would reduce his hard-won forms to the abyss.

Blake's Apocalypse, p.381. But this kind of reading comes dangerously close to casting Los as Blake's 'real' spokesman and executive within the poem. As a first approximation it would be more accurate to say that the shapes of incoherence are the inevitable accompaniment to the activities of Los, and are therefore inseparable from them.

[3] George Mills Harper, The NeoPlatonism of William Blake, pp.34-45. The quotation is from a letter to William Hayley dated October 23,1804. Portable p.226.

[4] Note that the reciprocity of Blake's world means that from an inverted perspective the spectre becomes the imprisoned persona. Thus in The Four Zoas and Jerusalem a part of Los's and Enitharmon's work is to free the spectral forms. The Book of Urizen,in which the Spectre assumes the form of Urizen, displays Los and Urizen as mutual guards and prisoners. Similarly, The Book of Ahania displays Fuzon and Urizen as equal opposites imprisoned by vegetation which both have generated. The interchangeability of zoa and spectre in these works increases the horror of confinement.

[5] See Dante Alighieri, The Divine Comedy, especially canto 5, Inferno.

[6] For instance the syllogism that begins with the premise: that than which nothing greater can be imagined exists. Anselm concludes that since the "than which nothing is greater" can only be God, God necessarily exists.

[7] Thus Plato's utopia turns out to be a military preservation of a social order based on its own survival.

[8] This is a considerable modification of the model drawn up in Volume 1 of The Works of William Blake ed. E.J.Ellis and W.B.Yeats, in the second part, entitled "The Symbolic System", pp.235-420.

[9] Compare Coleridge's account of the imagination in which he describes the generation of images as finite products of opposing infinite forces. Biographia Literaria #12.

[10] In Blake and Tradition Kathleen Raine makes a similar distinction, but expresses it in terms of the contrast between the neoplatonic and vitalist (or alchemical) view of matter. For Plotinus and the neoplatonists matter is the very dregs of existence, or rather, it is philosophically non-existent except to the extent that it reflects intelligible form. But to the alchemist, matter and spirit are alike rooted in the divine. (Vol.1,pp.99-125 especially, though Raine emphasizes the distinction and its many implications throughout her study).

The notion of an archetypal matter is explored in Owen Barfield's curious semi-fictional Unancestral Voice. Although Barfield works in a Blake-free context, he sheds considerable light on the issues which Harper and Raine raise and with which this chapter deals.

[11] This distinction owes a great deal to Kant's distinction between the 'content' of thought and mental 'concepts'. See The Critique of Pure Reason (trans. Norman Kemp Smith) p.93.

> Without sensibility no object would be given to us, without understanding no object would be thought. Thoughts without content are empty, intuitions without concepts are blind.

Throughout this thesis I have used the words 'content' (as applied to memory) and 'concept' with Kant's meaning as far as possible. A tentative account of how Blake's work might be understood in relation to Kant's is offered in Part three of this thesis.

[12] Compare Christine Gallant in Assimilation of Chaos(p.12): "The story of Urizen parallels that of Los at important points — or is it the other way round? -- and the two figures prove to be complementary in the Lambeth Books". But then she rather weakens her point by pursuing a psychological interpretation: "These (Lambeth) poems show the beginning of Blake's complex ability to understand the Urizen within himself".

[13] In Arrows of Intellect, A.A.Ansari gives the following analysis of this paradox with which emanation in Blake's corpus is always involved:

> Since Nature is the necessary product of the soul and is the only means by which the Divine principle is known to us, it cannot be entirely devoid of reality. Nature is the particular mode of self-manifestation available to the soul. The energy of the soul flows out into Nature as God puts himself into the Spirit and as the Spirit emanates itself into the Soul."(p.130).

[14] John Beer, Blake's Visionary Universe,pp.81-82

FOOTNOTES

Chapter Three...The Book of Ahania

[1] Quoted from Andrew Marvell's "Ode on a Drop of Dew".

[2] However, one can readily trace its resemblance to "the Looking-Glass of Enitharmon" on plate 63 of Jerusalem. The picture on that plate can most appropriately be described as a "broad disk".

[3] See John Locke, An Essay Concerning Humane Understanding.

[4] However, an unfallen perspective is almost inpossible. Except in the occasional recollections of Ahania and Jerusalem, and in those tantalising glimpses of the full life of Eden which occur near the end of The Four Zoas and Jerusalem, the gods who inhabit the Worlds of Thought are seen always under perspectives which more or less limit them to the status of personifications; only the accumulation of a large variety of perspectives allows one to infer the "in-themselves" fulness of those who form Blake's pantheon.

[5] MHH, Portable, p.261

[6] Exactly this ontic indeterminacy (reflected in the Tree of Mystery which is simultaneously rooted at opposite ends of Blake's cosmos) eludes a rigorously systematic account of Blake. Milton O. Perceval's interpretation, usually comprehensive and satisfying, is limited by the fixity of a system. He declares that

> These two principles -- the twofold and the fourfold -- are the warp and woof of Blake's metaphysics. When they function according to the divine plan, they create the life of eternity, a two-fold paradise consisting of a masculine world of creative energy and a feminine world of rational repose.

From William Blake's Circle of Destiny, p.9.
These regions are respectively Eden and Beulah; the fall transposes them into a fourfold world, and in transformation from one to the other "the tree of life is turned upside down; its roots are 'brandished in the heavens'; its fruits depend 'in earth beneath'.

Yet if the tree's origin is the hammer pulsation of Los, and that origin is in both phases of eternity, it is meaningless to talk of 'upside down', eternity resides equally in the microcosm as in the macrocosm.

[7] See Ezekiel chapter one.

FOOTNOTES

Chapter Four...Europe

[1] Europe's companion piece, America, also has such a unity, but is outside the scope of this thesis.

[2] FZ V:46-47

[3] See John Beer, Blake's Visionary Universe pp.48 and 131 concerning Lilith in relation to Blake's writings.

[4] Quoted from C.S.Lewis, The Pilgrim's Regress p.249

[5] See M.O.Perceval's Circle of Destiny for a comprehensive listing of possible correspondences. The danger with Perceval's listing is to suppose that Blake had in mind a fixed set of equivalents. The core distinction which I have suggested here seems to be neutral and of general validity while maintaining a clear difference.

[6] See Kathleen Raine's account of the "universality of the Everlasting Gospel, which Jesus Christ taught and of which his life was the exemplar" in Blake and Tradition and in the chapter entitled "Blake's Christianity" in Blake and the New Age. The problem of necessity will be taken up again in the chapter on Milton, part three, and the Conclusion.

[7] Milton's "On the Morning of Christ's Nativity" has a four stanza prelude. The "Hymn" proper begins:

> It was the Winter Wilde
> While the Heav'n-born childe
> All meanly wrapt in the rude manger lies...

[8] cf MHH, Portable, p.252.
"How do you know but every Bird that cuts the airy way, Is an immense world of delight, clos'd by your senses five?"

[9] See Thomas Altizer's application of Hegel's methodology in The New Apocalypse for a valuable distinction between a true and a false infinity. (Especially pp.7,8).

[10] David V. Erdman, Prophet Against Empire pp.212-3.

[11] Michael Tolley, "Europe:'To those ychain'd in sleep' "; David V. Erdman ed., Visionary Forms Dramatic. Princeton 1970. (pp.115ff).

[12] Mona Wilson, William Blake, p.19.

[13] See Geoffrey Keynes's Commentary, the Trianon edition of Europe.

[14] Alfred Kazin, Introduction to Portable, p.20

FOOTNOTES

Chapter Five...The Four Zoas.

[1] The Four Zoas was written at approximately the same time that Blake was working on his engravings for Young's poem. It is difficult to estimate Blake's debt to Young. I suspect that it was as with Swedenborg. Blake rejected and even parodied the moral triteness while taking over the dark imagery and almost violent hyperbole.

[2] One might make use of Coleridge's account of human imagination in chapter 12 of Biographia Literaria. Slightly modifying Coleridge's wording: -- The microcosm is a finite occurrence within the individual mind of the act of creation by the eternal mind. See fn#9, chapter 2 (of this thesis).

[3] See Plato's Timaeus.

FOOTNOTES

Chapter Six...Milton

[1] The sceptic may claim that those worlds are a mere aberration of Blake's intellect and therefore have no universality; but that is irrelevant to Blake's intention.

[2] This reading of the conflict was suggested by Yeats's detailed reading of Milton. The Works of William Blake, vol.11, pp.265-267.

[3] Cf discussion of Europe; pp.62-3 of this thesis.

[4] Robert Graves's The White Goddess provides an interesting intimation of what, outside Blake's context, this "lost feminine" might mean for a poet. Incidentally, Graves considers Milton to be among the worst offenders in the matter of having put himself under the sovereignty of Apollo rather than "the triple godess".

[5] Not necessarily a future sequential time; perhaps one may say that this revaluation belongs in a certain part of eternity which every pilgrim is liable to encounter.

[6] See Thomas Frosch's The Awakening of Albion and the reading of Milton which Roger Easson supplies in his edition of that poem, co-edited by Kay Parker. Each gives a fascinating account of an ultimately more than three dimensional process which Blake's Vortex entails.

[7] J53:19.

[8] FZ V:79-105. There is a parallel account in Urizen V11 1-20.

[9] See Geoffrey of Monmouth's semi-mythical account of early British history.

FOOTNOTES

Introduction to Jerusalem

[1] See Introduction to thesis p.12.

[2] See chapter 6 of thesis, pp.99-100.

[3] See E.J.Rose, "Mental Forms Creating", The Journal of Aesthetics and Art Criticism (1965) for an account of the designed ambiguity of this phrase with its implication that the mind is furnished with forms that shape the world of experience. (XX111, pp.173-183).

FOOTNOTES

Chapter Seven...First Chapter of Jerusalem.

[1] Although this sequence of stages may have some neutral qualities, it quite evidently incorporates the paradigm of a pilgrimage, and to that extent is directed rather than neutral. This is inevitable; the fourfold process of opening the individual mind into eternity involves a dominant element of threefold transfer, and therefore the adventure of a transit between states which a pilgrimage is. So this part of the study will not attempt to preserve neutrality. Only here the doctrine of pilgrimage and redemption will occasionally surface, attenuating the neutral map,incidental to it.

[2] Matthew 25:31-46.

[3] See chapter one of this thesis.

[4] Alice Mills in "The Spectral Bat in Blake's Illustrations to Jerusalem" has discovered a remarkably close correlation between spectre and female will.

> When plate 6 is compared closely with plate 58, it appears that the Spectre of Los hovering over the blacksmith also foreshadows the Spectral genitalia. As the Spectre of Los leans forward and down, the vertebrae of his back are marked out into the form of female genitals, as depicted in plate 58. This is a covert hint...of the Spectre's destructive sexuality when unmastered by the man, the female will manifesting itself within a hostile masculine force.

Blake Studies Vol.9 p.93.
This fascinating observation is spoiled by the rather facile psychological explanation. No artist who took seriously his task of delineating eternal forms would trade in covert hints.

[5] See the "Transcendental Aesthetic" section of Kant's Critique of Pure Reason.

[6] Morton D. Paley's "The Figure of the Garment" gives a valuable account of the dual symbolism of garments -- especially the Veil -- throughout Blake's corpus; he demonstrates how the "sexual garment" can imprison and confine its wearer, on the one hand, and reveal by emanation an unfettered individuality, on the other. Blake's Sublime Allegory, pp.119-140.

One might go a step further and see it less as a symbol than as a transitory state within an eternity of transformations. Only according to some perspectives it is static and acquires the fixity of a barrier.

FOOTNOTES

Chapter Eight...Second Chapter of Jerusalem.

[1] Quoted from Dylan Thomas's poem of that name.

[2] See Kathleen Raine's *Blake and Tradition* for an account of Blake's debt to Bryant. (Especially pp.92-93).

[3] Though Blake may have read more modern transcriptions, eg. Milton's rather than Geoffrey's work.

[4] FZ V:79-105.

[5] E.J.Rose provides a detailed though questionable analysis of the appearances of Hand in "Blake's Hand: Symbol and Design in *Jerusalem*". Based partially on D.V.Erdman's observation that Hand was "the accusing 'indicator' or printer's fist of Leigh Hunt's editorial signature" (*Blake: Prophet Against Empire*, p.423), Rose declares that "Hand is fallen man's hand...the perverted instrument through which man communicates physically" to deal out punishment and oppression, whereas "*unfallen* man's hand is Merlin or the imagination, and Hand stands between Merlin and Reuben, the imaginative man and the vegetative man".

But since Hand stands *between* Merlin and Reuben he pertains equally to both; therefore, whether his grasp is imaginative or decadent depends upon perspective. In the terms used in this thesis, it depends upon whether the hand's power is perceived from within or from outside the microcosm.

[6] cf Peter Fisher's account of Reuben as "the Natural Man" in *The Valley of Vision*. (Especially pp.41-45).

[7] *Jerusalem* 34:43 to 36:24.
cf James Ferguson's account of this episode in "Prefaces to *Jerusalem*".

[8] Touch and taste are considered as one.

[9] The contrast between the Moon of Ulro and the Moon of Beulah is a contrast between stases; here in Chapter Two it takes the dynamic form of an antithesis between the Gate of Los and the Mills of Satan.

See Harold Bloom, *The Poetry and Prose of William Blake*, p.852 for a commentary on the meaning of the Mills of Satan; also Stanley Gardner, *Infinity on the Anvil*:

> If we are to give a single word as a synonym for the Mills of Satan, that word can only be Church, in its abstract as well as its concrete meaning; though such an ingenuous equation misses all the poetic force that the symbol acquires from context and association.

FOOTNOTES

Chapter Nine...Third Chapter of Jerusalem.

[1] For the idea of a tree's being a three-dimensional trace of a four-dimensional process I am indebted to P.D.Ouspensky's The Fourth Way; however, my use of the image is altogether dissimilar to Ouspensky's.

[2] See "A Descriptive Catalogue", Portable pp.501-516.

[3] Reference is to Plato's Socratic dialogue Parmenides and to Parmenides' fragmentary dialogue between goddess and philosopher.

[4] Implying that even a falsehood is part of existence. In passing it should be said that Chapter Four is to use a falsehood as the raw material for the redemption of memory.

[5] David Wagenknecht, Blake's Night pp.278-9. Note that when the Assembly of Eternals calls for a decision, no decision is explicitly given. Separation itself seems to be the "decision". This suggests that separation (or circumcision in Blake's sense) is not ethically desireable but is a neutral and formal function of the state the world is in; dualism is inevitable.

[6] Christine Gallant, The Assimilation of Chaos pp7-19.

[7] cf Emily Hamblen's derivation of the sevenfold from mystical traditions in The Minor Prophecies of William Blake and Stuart Curran's comparison of Jerusalem's structure with the sevenfold structure of Campanella's City of the Sun in "The Structures of Jerusalem", in Blake's Sublime Allegory p.345.

[8] Page 41 (Blake's numbering).

[9] "The Looking-Glass of Enitharmon" is a momentary appearance within a process rather than an unassimilated borrowing from Boehme. It is not a portable label for a recurring Wagnerian motif; it is organically part of the emanation's unfolding.

[10] Beulah serves as a deferred or virtual centre providing at one location within Jerusalem's "geography" a virtual image of what is occurring at the opposite, Edenic coordinate. By the birth principle this virtual centre is capable of becoming the true centre.

[11] Harry Lesnick in "Narrative Structure and the Antithetical Vision of Jerusalem" points out that this address is unique in that it is the only one which does not offer a vision of the restoration of man. "This absence is appropriate because Deism represents the nadir of man's spiritual existence, a system of beliefs concomitant to, or perhaps even responsible for, our deepest night of Ulro". Visionary Forms Dramatic p.397.

FOOTNOTES

Chapter Ten...Fourth Chapter of Jerusalem.

[1] cf MHH, one of the proverbs of hell: "The moments of folly are measured by the clock, but the hours of wisdom no man can measure".

[2] I interpret the emphasis to be on 'outward'.

[3] From Raine's Blake and the New Age. See Preface to this thesis.

[4] See prefaratory note p.108

[5] This contrast is well pointed by Christine Gallant from a quite different perspective.

> Significantly, the knowledge that Los had reached in The Four Zoas and Milton only after many false starts and much suffering is apparent to him from the very beginning of Jerusalem...In contrast to Albion and Jerusalem, Los possesses from the very beginning of the poem the wisdom only reached by the conclusions of The Four Zoas and Milton: the certainty that one should incorporate, rather than try to transcend, the seeming formlessness of the unconscious.

The Assimilation of Chaos pp.159 & 162.
Although it is true that in the beginning of Jerusalem Los seems much more aware of his task than in the beginning of The Four Zoas and Milton, it is also true that near the end, the scene(plates 86 and 87) is almost identical with the childhood of Los and Enitharmon at the beginning of The Four Zoas.The point is that Los is never really a human being in Blake's works; he is part of a process within which he varies from god to personification. But he does not grow.

[6] Steiner, in his thesis about the ultimate untranslatability of linguistic forms, provides a fascinating insight into the nature of the lie, which is closely related to Blake's notion of prophecy. After Babel, See pp.215-216.

[7] J 58:1

FOOTNOTES

Jerusalem Inverted

[1] W.J.T.Mitchell in Blake's Composite Art also proposes a 'backward reading', but in the altogether different context of demonstrating how unsatisfactory is any attempt to trace a cause-effect sequence in Jerusalem. In contrast with the sequential pattern suggested by Karl Kiralis, Mitchell says:

> A more promising way of investigating Jerusalem's structure is offered by Blake's distinction between "Natural Causes" (which operate in the fallen world of space and time) and "Spiritual Causes"...If we read Jerusalem looking for an order of "Natural" or secondary causes, treating each episode as the cause of a later one and the effect of an earlier one, we quite literally experience (as Kiralis discovered) "the perishing Vegetable Memory" in the difficulty of remembering and isolating the prior cause of any event. (p.183).

So Mitchell, following the clue of 'Spiritual Causes', recommends that Jerusalem's structure be considered in terms of a thematic organization, each Chapter of the poem investigating a certain class of error. Anne Mellor in The Human Form Divine has a similar notion and makes the following classification (p.287):

> The first error, described in the second chapter and attributed to the Jews, is the misuse of the body. The second error, depicted in the third chapter and ascribed to the deists, is the abuse of the mind and the emotions. And the third error, portrayed in the last chapter and addressed to the Christians who are most responsible for it, is the corruption of the imagination.

The problem with both Mellor's threefold error and Mitchell's fourfold is that only Chapter Three explicitly identifies and names an error. Rather it is as though the other Chapters participate in that one central 'error' and its contrary.

Both critics are attempting to break from the sequential tradition laid down by Northrop Frye and followed by Kiralis and E.J.Rose. In Fearful Symmetry Frye attributes to the four Chapters of the poem a progression through fall, the fallen situation, redemption to apocalyptic culmination. Kiralis in "The Theme and Structure of Blake's Jerusalem" proposes a sequence from Childhood through Manhood into Old Age (which is based on J 98:33); while Rose in "The Structure of Blake's Jerusalem" correlates each Chapter with one of the four zoas. An interesting hybrid reading combining sequence with declevity is Karl Kroeber's suggestion that "inward expansion is perhaps the key to Jerusalem" in Blake's Sublime Allegory p.354

[2] Henry Lesnick also points out (though in a different context) the poem's paradoxical containment of two realities "of unequal ontic status" which ought to be mutually exclusive. He identifies them as eternal and temporal realities respectively, of which the temporal is much more than a platonic shadow; the narrator is grounded in both. "Even as man realises existence in the eternal world, as he achieves the eternal reality, the historical remains an integral part of his condition...The

moment of eternity is reconstructed history". ("The Antithetic Vision of Jerusalem", in Blake's Visionary Forms Dramatic).

[3] In "Time and Space", Ronald J. Grimes points to this discontinuity which is so central to Jerusalem.

> In Jerusalem there is no precipitating factor, only an immediate supporting event: the divine breath breathes over Albion (94:18). Jerusalem is the most nearly eschatological of the three major prophecies because of its refusal to suggest a causal link between middle and end, between history and eschaton. In biblical eschatology there is no earthly cause; no one can bring the end a moment closer or postpone it a single hour.

Blake's Sublime Allegory, p.74.

[4] Again, the reader is asked to refer to p.108.

[5] See J57:18

[6] Since the Rock acts as a vortex, it has the same capacity as a Globe of Fire or a Grain of Sand to invert, open out and afford a passage "through".

[7] This term is borrowed, with vastly different implications, from Owen Barfield's Unancestral Voice, pp.78-79.
"Evolution is a process of transformation: and you can never understand transformation in terms of duality -- in terms of the state of affairs before and the state of affairs after the transformation -- the first causing the second. You can only understand it in terms of an immaterial transforming agent, which is there both before and after the change".

[8] Margaret Rudd has well expressed the quality of mind which Jerusalem's culminating vision, the intricately woven synthesis makes available.

> The mists of primeval druid England swirl...and the thin wintry sunshine of England often gives way to the rich gold light of Palestine. The black waters that accumulate beneath the moonlight of Albion's land belong to Hecate and all that in us has ever given heed to the magical wonder and mystery of nature. The cumulative effect of such strange openings in time and space is much more significant than were all the long-winded historical parallels drawn in the earlier prophetic books. Such half-stated effects as these are vitally relevant to the resolution of Jerusalem, which is the radiant coming together of the human lovers in God, but is also the transfiguration of all creation, the building of the holy city on England's druid shore, and the triumph of Christ's humanity over the moral laws and mysteries of natural religion. Or rather than triumph, it is the absorbtion of all that is pagan into Christianity, where it is transformed.

Organiz'd Innocence: The Story of Blake's Prophetic Books(pp193-4)

[9] There is a symmetry between the forward reading -- Jerusalem's unfolding of individual mind -- and the invertes reading pertaining to universal mind. The symmetry is not so obvious as the wing symmetry of The Four Zoas because Jerusalem has, throughout, the dense complexity which only begins to characterize the final nights of the earlier epic.

[10] Since the fourfold archetype is lodged as an intimation of eternity within individual mind, this episode can be interpreted as Blake's account of how such precursors of Jung as Boehme and earlier mystics and the innumerable mandalas of quite different cultures came into existence independently of each other.

[11] Plate One depicts Los when he is about to cross the threshold and emerge from the process which plate 97 initiates into a dimensional world. See beginning of chapter 7.

[12] Portable p.253.

[13] The pleasing notion that Kant's commonplace was (and is) subversive I borrowed directly from Cyril Connolly's The Unquiet Grave. (Arrow paperback, 1947)

[14]

Thou art a man, God is no more.
Thine own humanity learn to adore.

This couplet is not in the least a denial or diminution of God, whether conceived as imminent or transcendent; rather it is a reminder of the immensity of human being.

[15] Though there is something suspect about any endeavout to align Blake's poetry with Hegel's dialectic, much that is of value is to be found in Thomas J.J.Altizer's The New Apocalypse. His procedure is to superimpose a Hegelian(or rather neo-Hegelian) framework upon Blake's poetry in order to achieve a meta-critical scan, and he offers a statement by Hegel to explain the threefold dialectic at the heart of Blake's world. "Every opposite creates itself as its own other and can only be united with that other by negating itself". This procedure is also used by Henry Lesnick in "Narrative Structure and the Antithetical Vision of Jerusalem". (Visionary Forms Dramatic, pp.391-412)

[16] These are a threefold and a fourfold as discussed in the Introduction to part two.

[17] Just how Blake decided the distribution of these archetypes is beyond the scope of this thesis, though a possible distribution is tentatively proposed at the end of this chapter.

[18] See chapter nine of this stufy concerning Los's mirror which is there named 'the Looking-Glass of Enitharmon'.

[19] J58:51.

[20] Again cf. The Four Zoas: "Mighty was the draught of Voidness to draw Existence in". FZ 11:228.

[21] The Myth of the Eternal Return p.3.

[22] See especially plates 16 and 72, also plate 71, though there the equivalences have only value for the individual psyche.

[23] For instance Canaan and Egypt and Babylon have universal mythic or archetypal connotations that far transcend their historical significance.

[24] In "Time and Space" Ronald L.Grimes provides the following imaginative guide to the dimensions of Blake's world:

> The heavenly "above" of orthodox religious imagery is identified with the Blakean "within". The door to Eternity is not in the sky but inside man himself. Blake chooses the imagery of an expanding circumference to suggest the imaginative space within the self; and the goal of such spatial motion is eternity, a temporal category.

(Excellent!)

> The profane space of unobstructed vision is symbolized by the center which is outside man, suggesting that man's only appropriate center is within himself.

Blake's Sublime Allegory p.76. E.J.Rose gives a reading more specifically appropriate in this context, in "The Symbolism of the Opened Center and Poetic Theory in Blake's Jerusalem.

[25] The "howling valley" is the Valley of Annandale (see plate 63). Annandale is the borderland between Scotland and England, Rephaim between Bethlehem and Jerusalem. Both are wilderness 'no-man's lands'. between an established civilization and a marginal territory. Yet the "marginal territories", Scotland and Bethlehem, both have within them a source of new life which is eventually to transform their bordering civilizations: Scotland the celtic and druidic traditions responsible for England's eighteenth century gothic revival and the 'Romantic Movement', Bethlehem the line of descent culminating in Jesus.

[26] In the final chapter of Fearful Symmetry, Northrop Frye provides a useful account of the role of the twelve tribes in biblical history, in support of his thesis that Jerusalem is Blake's personal re-statement of the Bible. (pp.356-403).

[27] eg. FZ 1:186.

[28] The Myth of the Eternal Return pp.3,4.

[29] The sons' chainlike intermediacy is visually portrayed on plate 50. A triple headed, crowned male form is physically joined to a series of

[30] Since nobody has ever found out exactly what function the pineal serves, it has traditionally been assigned all those problematic functions which ought to have a governing organ, but don't. Addison in The Spectator #275 says of it that "many of our modern philosophers suppose it to be the seat of the soul". It was frequently regarded as the organic meeting place between the nervous system and human sentience.

[31] Though they are named Rintrah, Palamabron, Bromion and Theotormon, these are temporal names of the four zoas, just as in Milton Urizen and Luvah assume the names Satan and Palamabron.

[32] Foster Damon's A Blake Dictionary includes a comprehensive account of the external derivations of these names; David V. Erdman's Prophet Against Empire is also well worth consulting.

[33] J5:38-39

[34] See especially the table of categories in The Critique of Pure Reason. The principal philosophic difference between Kant's twelvefold and Blake's four times twelvefold is that Kant confined himself to asking what goes into the definition of that "small circle of light" which, according to Raine, human individual consciouness is limited to; Blake's other three sets of twelve belong to the more remote and universal regions.

[35] See Morton D. Paley's article "William Blake, The Prince of the Hebrews and The Woman Clothed with the Sun" in Paley and Philips ed. Essays in Honour of Sir Geoffrey Keynes, pp. 274-280

Also for an imaginative and qualitative account of these twelve seats of energy, see Emily Hamblyn's On the Minor Prophecies of William Blake, pp.66-76.

FOOTNOTES

CONCLUSION

[1] Sabri-Tabrizi bases a comprehensive set of political and religious antitheses on an abstract dichotomy of active and passive in The Heaven , and Hell of William Blake. Similarly, Milton O. Perceval bases his "twofold principle" with its embedded expandibility into the fourfold on a dichotomy of creative abundance and receptive repose.

These are fairly representative of a recurrent motif in the tradition of critical writings on Blake. The former turns on a contradiction between two systems, the latter on a contrary pair within one system. I believe that both perspectives are acceptable, but that for the sake of achieving an ideal simplicity, each collapses a portion of Blake's vision which the other emphasises.

[2] Damon's chart is based on J12:45 to 13:29. See A Blake Dictionary p.163. ('Golgonooza' entry). Also concerning the complewity of Jerusalem:

> The cosmic geographies of Dante and Milton are cosy compared to Blake's cosmos. With its superimpositions of Biblical locales on Britain, its vortexes, its intersecting universes, and its multidimensionality, Blake suggests a sheer vastness of distance and duration unsurpassed outside of astronomy texts.

Alicia Ostricer in Vision and Verse in William Blake, p121. Here Ostriker splendidly captures the boundless expanses of Blake's Worlds of Thought, despite the appalling anti-climax.

[3] The refernce is to the song 'London'. Portable p.112.

[4] Portable p.250.

[5] Expanding on Perceval (see fn. 1 above), Hazard Adams perceived that these contradictory systems could be understood as the fourfold expressions of Adam Kadmon, the eponymous fourfold man, and his fallen antithesis.

> In brief, the story Blake tells is that of the fall from unity of a macrocosmic spiritual body named Albion into a nightmare of materialism, which is history, and finally his resurrection into history. Right side up, Albion, who is composed of four living creatures or zoas (see Ezekiel 1:5) in dynamic contrariety, is the world devoid of the materialist delusion. Upside down, he is a fallen material analogy of his true unity.

[6] The problem discussed in the Introduction to this thesis.

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Appendix

PROCESS AND VISION

This thesis makes frequent use of the concept of 'process', notably a threefold or "personal" process and a fourfold "impersonal" process. The Introduction and the first two chapters of part one explain the distinction. But Blake himself uses no such concept in his poems. Instead he speaks about a threefold and fourfold vision.

For exegetic purposes one has to distinguish between vision and the revelation of vision. Blake's poems do not have to make explicit such a distinction,because on the one hand the poem itself is the revealed form of vision, and on the other hand the voices of the dramatis personae reveal the visions that they behold within the visionary world in which they participate. No distinction therefore exists between the poem itself with its unfolding or revelation of vision and the visions that it reveals.

But the reader who wishes to describe what he is reading is obliged to separate the act of opening out Blake's worlds of thought from the worlds themselves which such an opening out makes available.